

# VOGUE



London and Paris Number

The Vogue Company  
CONDÉ NAST Publisher

August 1 - Price 25 Cents





## Real Skin-Comfort

It is quite impossible for city dwellers or those at country or seashore resorts to get through the summer without some discomfort from *sunburn, windburn, prickly heat, insect bites* or *poison ivy*.

# Hinds HONEY AND ALMOND Cream

gives most gratifying relief by instantly *cooling* and *soothing* the tender, inflamed skin. It always imparts a delightfully clean, refreshing effect, and promptly restores the skin to its normal, healthy condition. If used before exposure and again on returning, it will prevent sunburn. It will keep the skin soft always.

Let us send you booklet and liberal samples of Cream.  
Enclose 2c stamp for postage.

Selling everywhere, or postpaid by us on receipt of price. Hinds Cream in bottles, 50c; Hinds Cold Cream in tubes, 25c.

Do not take a substitute; there are dealers in every town who will gladly sell you Hinds Cream without attempting to substitute.

A. S. HINDS, 262 West Street, Portland, Me.

### TRY HINDS CREAM SOAP

It yields a rich, foamy cream that easily cleans, softens and freshens the skin. Since it is *pure*, highly refined and contains no free alkali it will not dry nor irritate the skin. An ideal soap for delicate complexions.

Price 10c and 25c  
Trial Size Cake postpaid, 5c







**BAR HARBOR**  
The Louisburg  
August 21st to 26th

**MAGNOLIA**  
The Lamson & Hubbard Shop  
Lexington Row, August 28th to 31st

**NEWPORT**  
The Lamson & Hubbard Shop  
Bellevue Ave., September 1st to 9th

**RYE BEACH**  
The Farragut House  
August 3rd to 5th

**YORK HARBOR**  
The Emerson House  
August 7th to 11th

**NEW LONDON**  
The Griswold  
August 14th to 17th

# Opening Display of Fall Fashions Furs

Afternoon and Evening Wraps, Sports and  
Street Apparel, Sweaters, Blouses and Millinery

## Lamson & Hubbard

Newport

BOSTON

Magnolia

("Theatre of Fur Fashion" Ready for Mailing Oct. 1st. Sent on Request.)





In every home there are a few brands of merchandise that have come to be regarded as the best—they have become household features—they have settled the problem of what to buy for the family. One of these is



U.S. Pat. Office

## *“Onyx” Silk Hosiery*



Reg. U.S. Pat. Office

Let the careful experience of others be your guide to hosiery satisfaction.

Put your trust in “Onyx” for

### **Style, Quality and Value!**

If you want a definite suggestion these three numbers are recommended as typical “Onyx” value

#### **FOR WOMEN**

All made with the “Pointex” Heel. In All Fashionable Colors

No. 235

**\$1.00**

Fine silk with DUB-L Lisie garter top, triple extra spliced heel and toe, medium weight.

No. 350

**\$1.50**

Pure Silk DUB-L wide garter top, triple extra spliced heel and toe, seasonable weight.

No. 106

**\$2.00**

Medium weight thread silk, DUB-L Silk garter top, triple extra spliced heel and toe.

All good dealers sell ONYX HOSIERY and will be proud to show you a complete assortment. Should you, however, need aid in finding your exact requirements write to us, we will help you.

***Emery-Beers Company, Inc.***

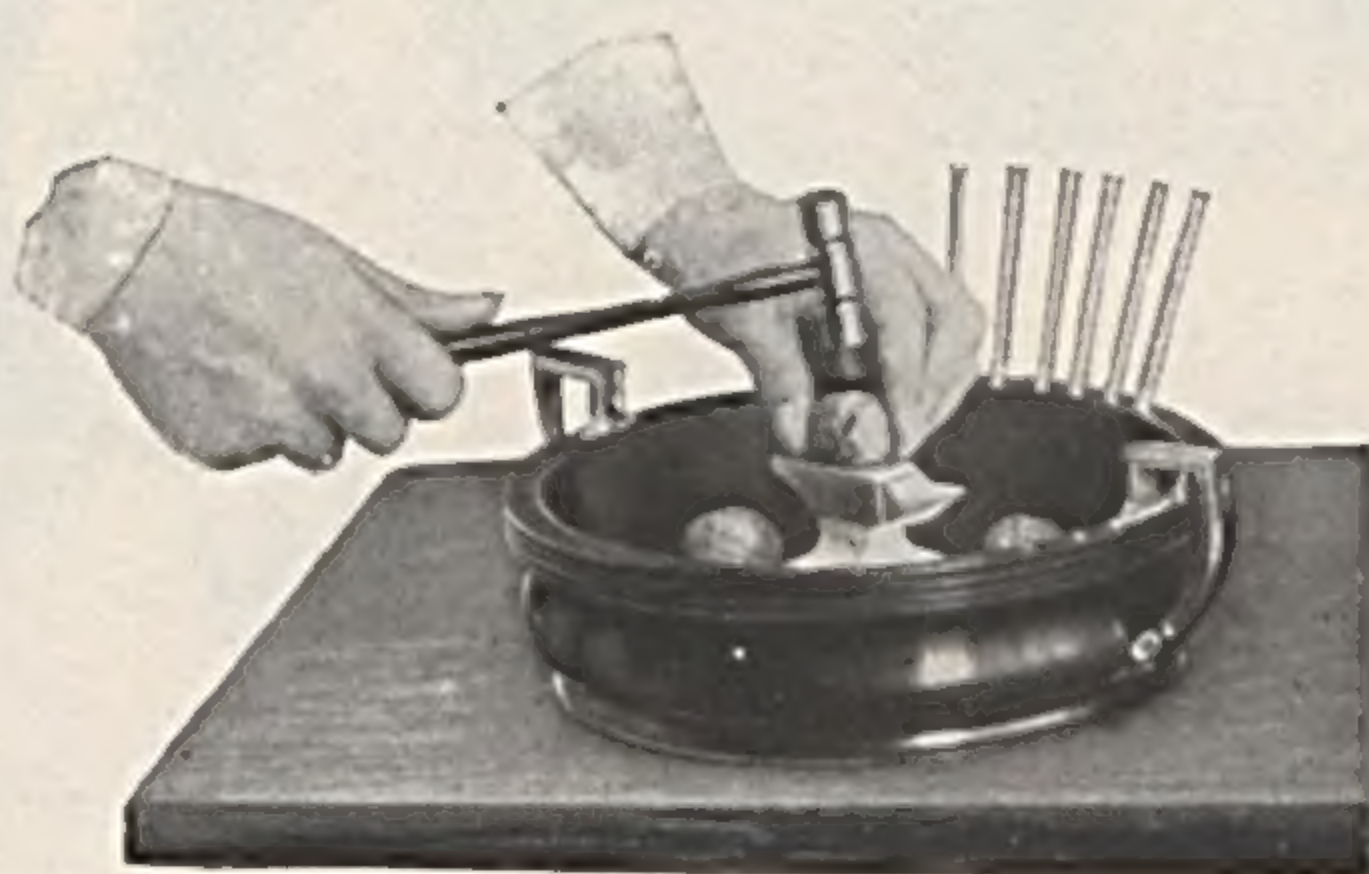
*Sole Owners and Wholesale distributors of “Onyx” Hosiery*

153-161 East 24th Street

Successors to the wholesale business of Lord & Taylor

New York





A unique nut bowl of solid mahogany with handles and six fancy nut-picks of best nickel plate. The anvil and mallet-head are of finished cast-iron; diameter of bowl 9 inches, height 2 3/4 inches. Complete: \$5.50



A most useful lemon or orange squash of full ribbed glass, shown open and closed. The straining saucer and separator are removable and easily cleansed;—especially convenient for cocktails and fruit-juice. Complete: \$5.50

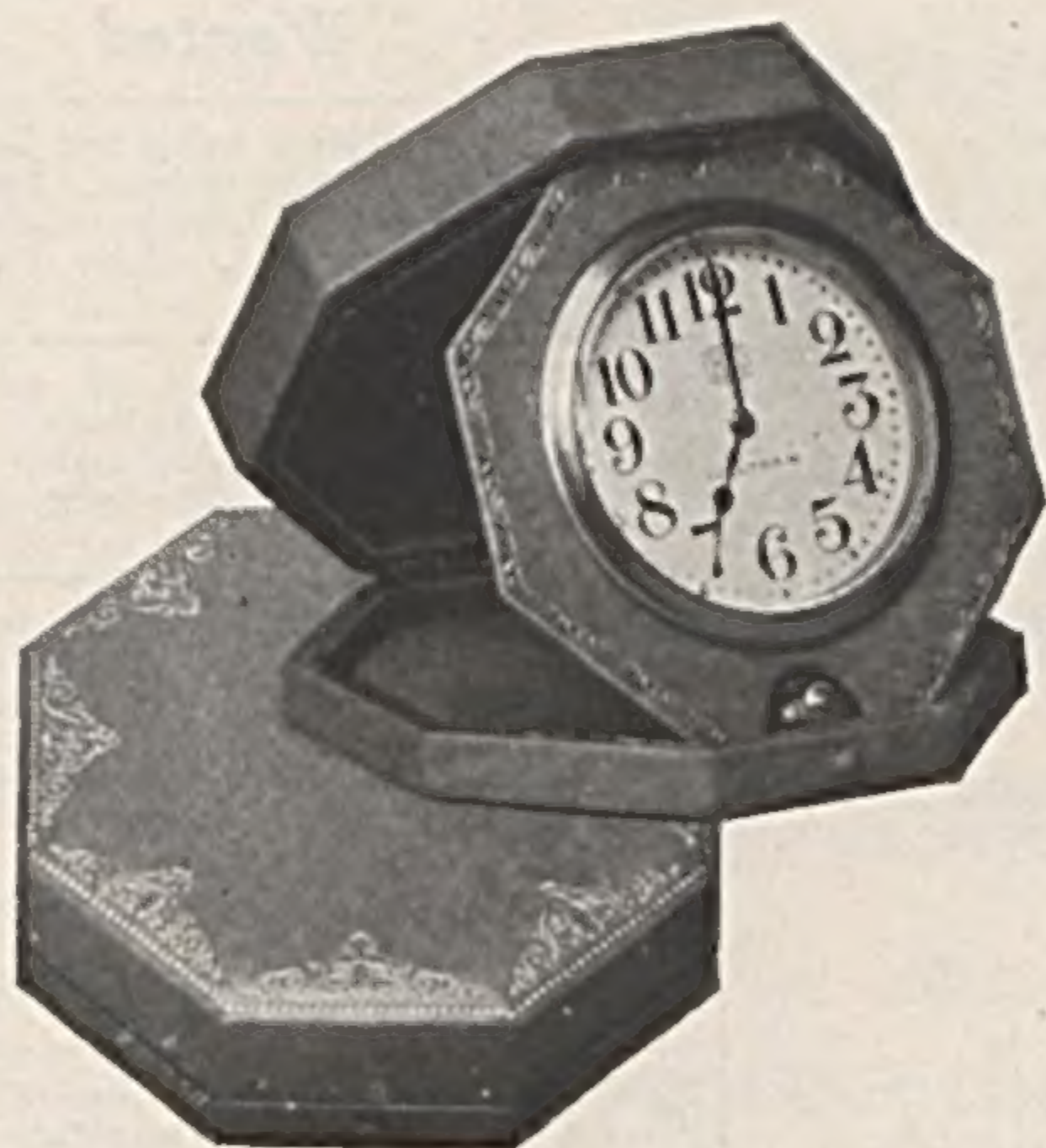


## "Good Taste?"

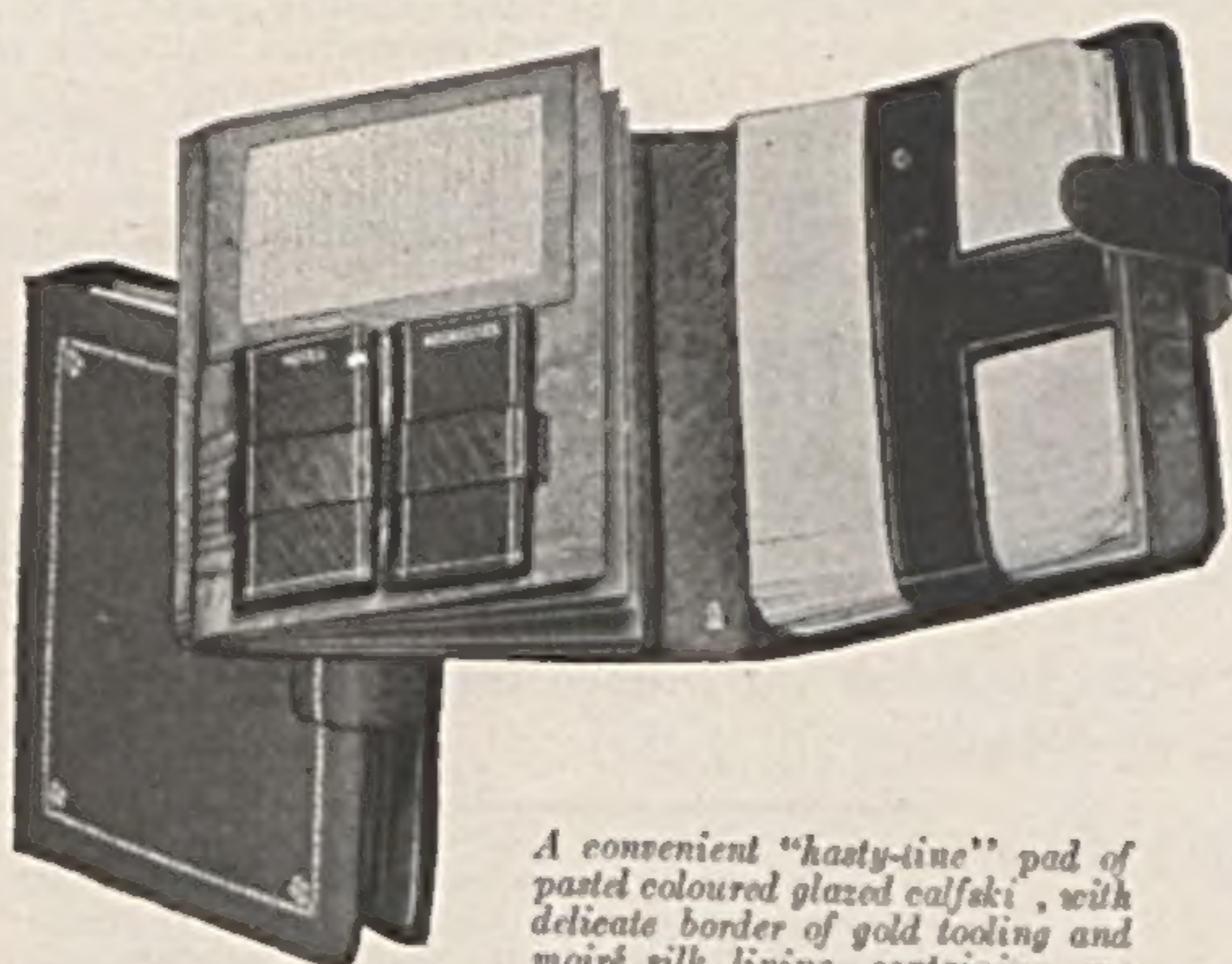
Good Taste—like Charm—is a peculiar quality:

When you have it, nobody mentions it; but when you haven't it,—it is remarked by everyone.

Since 1845 Cross wares have possessed unerringly the elegance prescribed by Good Taste.



A travelling boudoir watch case of unusual design, in glazed calfskin of exquisite tints, with a border of gold tooling, moiré silk lining, fitted with 40-hour watch,—2-inch dial, bold figures: \$12.00



A convenient "hasty-time" pad of pastel coloured glazed calfskin, with delicate border of gold tooling and moiré silk lining, containing one quire of combination paper and envelopes, year calendar, book of blotter pads, note and address books, of same calfskin, and loop for fountain pen, 5 x 6 inches closed. Price: \$7.25



A most complete luncheon case of black enamel cloth, water- and dust-proof, stitched leather binding, double locks, washable lining: 19 x 12 x 7 1/2 inches, containing: 2 knives, 2 forks, 2 spoons, 2 plates, 2 napkins, 1 table spoon, omelette-ware sandwich box, salt and pepper shakers, Thermos butter or food jar, compartment for a pint-size Thermos bottle: \$20.00. Pint Thermos bottles, extra \$2.25



A most convenient breakfast-tray set, of French china, flower-festoon design, the three-in-one combination coffee-pot, sugar-bowl, and cream pitcher are shown separately and set up; also full-sized cup and saucer, double egg-cup, service, and fruit-plates, complete: \$5.75



A handsome ice-tea set of cut glass engraved with frosted "lily of the valley" design, comprising an ice-tea pot, six shaped glasses with handles, six glass spoons, sugar-bowl, lemon saucer, and two cake plates; a metal rack holds each article in place on the tray; the tray is of white enamel or antique gold wicker with bottom of ecroute-ne-under-glass, 25 x 16 inches: \$39.75  
Sterling silver gold plated sugar spoon (as shown) with colored enamel handle, extra \$1.50; Lemon fork of same material (as shown) extra \$2.50; Glass ice-tea set without wicker tray, cake plates, sugar spoon, lemon fork: \$23.00

*Mark Cross*

THE WORLD'S GREATEST LEATHER STORES

404 FIFTH AVENUE  
NEW YORK

89 Regent St.  
LONDON

253 Broadway  
NEW YORK

145 Tremont St.  
BOSTON

Special Mail Order Service for Out-of-Town Patrons





### Wearing Apparel

WHITE Khaki-kool suit, \$20. White serge coat dress, \$10. Handsome pink silk embroidered kimono, \$10. Tan linen suit, \$5. All size 36. Paisley and Hindu shawls, reasonable. No. 418-D.

ON account of mourning will dispose of four exquisite evening gowns—one exhibited French Fashion Fête last spring, one Languin model, also a grey embroidered chiffon and taffeta afternoon gown, Kurzman model. Evening wrap of white satin, gold embroidered, rose lined. Size 38. Reasonable offer accepted. No. 419-D.

FOR SALE—A dark blue serge maternity suit, Michael model. Cost \$100—Sell \$30. Also grey charmeuse coat, \$15. No. 420-D.

MUST sell six unfinished summer evening gowns; glorious peachblow taffeta, exquisite Alencon lace bodice, newest Challot model. Price \$200—Sell \$75 each. Sizes 32-38. Alterations made. No. 421-D.

### Miscellaneous

SELLING private collection—Sheraton grandfather's clock; mahogany four-poster; lyre tables; cathedral chairs; blue china; lustre ware; pewter; brass; antiques and relics innumerable. No. 413-D.

HIGH class photo-play theatre for sale; capacity 550, located in city of 35,000 about 30 miles from New York. No. 414-D.

COPY Old Dutch painting by Cuyp, old gilt frame about 5 ft. x 4 ft. In family over 100 years. Original in Buckingham Palace, London. Offers solicited. No. 415-D.

IS there any family generous enough to permit three careful adults to care for its furnished apartment for the winter? References cheerfully given. No. 412-D.

PRIVATE collection, twenty years gathering, rare Southern mahogany and rosewood antique furniture; pictures, ornaments, china, chests, lyre and fiddle back chairs, poster beds, secretaries, tables. No. 416-D.

BEAUTIFUL antique bead bag, floral design, on silk mounting, perfect condition, \$25. Also wonderful antique crystal chandelier of fifteen lights, \$200. No. 417-D.

OLD mahogany secretary for sale. First class condition. Price \$50. More detailed information furnished on application. These pieces are becoming scarce in good condition. No. 422-D.

## SALES AND EXCHANGES

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the September 15th Vogue should be received on or before August 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York City.

### To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## THIS LITTLE SALESMAN

first went to work for one of our subscribers, in the June 15th issue of Vogue.

RIDING Habit—light weight gray cloth, coat and breeches, never worn, \$15. Black habit—divided skirt and coat, perfect condition, \$10. Riding boots, perfect condition, size 4, \$5. Riding boots, size 4½ or 5, narrow, \$3. Exquisite youthful evening gown, never worn. Cost \$65—Sell \$12. Clothing size 36. Child's pigskin saddle, \$10. No. 377-D.

In just eleven days, we heard from the subscriber, as follows:—

*"All the articles which I advertised in the June 15th number have each been sold and to the first parties inquiring for same. I am very much pleased and ask that you do not forward any more requests from readers. Miss C—has mailed you a check for me. She accepted the dress. The other checks came to me direct."*

Now, isn't there something you want to buy, sell or exchange? Vogue's Little Salesmen will quickly discover the very person who is anxious to buy, sell, or exchange that very thing!

Read the rules; then write to Vogue.

SALES AND EXCHANGES  
VOGUE

443 Fourth Avenue

New York City

### Miscellaneous—Cont.

FOR SALE—Handsome, solid mahogany antique sideboard—Worth \$3,000—Sell \$800. Further description on demand. Offer good until September 1st. No. 423-D.

### Wanted

WANTED—Riding habit and boots. Other clothing of smart dresser. Size 36. Reasonable, good material, style required. Correspondence confidential. Also wish English-cross saddle. No. 209-B.

WANTED—Dinner set of good English china. Open stock pattern. Must be a bargain for that particular make. Also chest flat silver, Sterling. Good condition. No. 210-B.

WANTED—In New York City for the winter months an apartment in good neighborhood, furnished in quiet good taste. Chief requirement is exceptionally large living room. Also kitchen, two bedrooms and bath. Responsible tenant, no children. References exchanged. No. 211-B.

### Professional Services

REFINED Southern girl, accurate amanuensis, desires position as secretary to principal of finishing school. Wishes to study French and music. References. No. 125-C.

YOUNG woman of refinement, executive ability and business training, desires position as companion and secretary. Highest references furnished. No. 126-C.

SOUTHERNER, thirty-four, residing in New York, woman of education, refinement and appearance—knowledge of business methods and executive ability, seeks position with established firm. No. 127-C.

WANTED by refined, capable young woman, position as social secretary. Good references. No. 128-C.

CAPABLE young woman of social standing, desires position as companion or secretary. Good executive ability. References exchanged. No. 129-C.

REFINED and educated young lady desires position as governess. References given if required. No. 130-C.

EXPENSIVE, excellent trained nurse in California desires long case. Thoroughly efficient and tactful. Prefers children or men. Social and professional references required. No objection country. No. 131-C.



# Joseph

Caps—Aprons—Uniforms


129 East 34th Street, New York  
At Lexington Ave. Tel. 5571 Murray Hill

**NURSE'S COSTUME**  
No. 1845 (At left) White uniform of half linen and half fine cotton, \$3.50.  
Five-gore apron of same material, \$1.00  
Bib to match 50c. Hem stitched cuffs, pointed or straight, 25c a pair.

serge, black, navy blue, gray, \$26. Bonnets, \$8; with veil \$10.

**MAID'S COSTUME**  
No. 257 (At right) Imported silk poplin \$12. Exquisite apron, collar and cuff set, as shown \$5. Other aprons 39c up. Uniform in black sateen, \$3. Imp. Irish Poplin, \$5. English mohair \$12. Aprons and head wear for all occasions.  
Send for portfolio designs

**COATS AND BONNETS**  
The Helen 844. (In centre) of fine all-wool English  
Order by mail, or call.



## BERTHE MAY'S MATERNITY CORSET

Only corset of this kind made for its own purpose. Worn at any time. Dress as usual. Normal appearance preserved. Simple and exclusive system of enlargement

**Price \$5 and Upwards**

Mail orders filled with complete satisfaction.

Corsets for ordinary wear on the same lines of comfort and abdominal support. Dress corset, high or low bust; corset for young girls; corset for invalids and stout women; corset for dancing and for sports.

Call at my parlors or write for Booklet No. 14, sent free under plain envelope.

**BERTHE MAY, 10 East 46th St., New York**  
Opposite the Ritz-Carlton



# *What Women Ask—* about the Vogue Shopping Service *—And We Answer*

*But does the Vogue Shopping Service really do everything it says it does?* Everything! First-time shoppers through Vogue try it rather timidly, thinking we cannot possibly give the service we claim. That we do give it is proved by the multitude of our friends and readers who shop through us regularly. Once a purchaser through the Vogue Shopping Service—always a purchaser.

*Will it buy little things?*

Anything! The size of the commission makes not one shade of difference in the thought, care and promptness given to it.

*But how can it know what one prefers?*

Our shoppers are selected for (1) their knowledge of the shops of New York (2) their knowledge of shopping values (3) their good taste, and (4) their ability to look behind the order and comprehend the woman for whom they shop.

*And doesn't it make any charge?*

None whatever. Last year the Shopping Service was conducted at a loss of \$9,000, in spite of the varying commissions we received from the shops on the price of the goods. Notwith-

standing the fact that the service is not directly profitable we conduct it for two reasons:

1. As a service to our readers. It is generally liked and much used. We feel that it is one of the things responsible for the exceedingly high percentage of our readers who come back to us from year to year.

2. As a service to the high-grade shops in New York and throughout the country, from whom we derive our advertising patronage. We make visible sales for them, and it shows them the value of the wonderful clientele they can reach through Vogue.

That is why we can afford to conduct our Shopping Service on so large a scale without demanding any fee.

## THE VOGUE SHOPPING SERVICE

443 FOURTH AVENUE



NEW YORK CITY





New York

## VOGUE'S SCHOOL DIRECTORY



New York

### The GARDNER SCHOOL FOR GIRLS

11 East 51st Street New York City



After a residence of fifty years on Fifth Avenue, the Gardner School has now moved to a more beautiful and better equipped building in the most exclusive section of the city. The new home is within walking distance of the opera, museums, etc., and only a few blocks from Central Park. The house is one of ideal beauty and comfort, with spacious rooms, luxurious baths, elevator, open air class rooms and gymnasium.

The courses offer four years of College Preparatory work, and six years of Academic, with elective advanced classes in languages, literature, history, and dramatic art. The most noted masters in New York are secured for music, and eminent lecturers engaged for drama, opera, sociology, and short story writing.

The school provides a delightful home where girls can enjoy all the wonderful advantages that New York offers. The spirit of the school is a happy one, and the life wholesome, with many hours of outdoor recreation for riding, swimming, skating, and tennis. Classes have been formed in the new art of Rhythmic Dancing.

For new catalogue write to

MISS ELTINGE and MISS MASLAND, Principals



### The Hewlett School for Girls HEWLETT, LONG ISLAND

A Country Boarding School with City Advantages

LOCATED on one of the oldest and most beautiful estates in an exclusive residential section, thirty minutes from New York. Ideal home life. Estate of eight acres offering every facility for Outdoor Sports, including Tennis, Basketball, Hockey, Swimming and Riding.

Courses from Primary through College Preparatory with exceptional advantages in Music, Art, Languages and Domestic Science.

Mrs. CHAS. A. NOBLE  
Miss EUGENIA G. COOPE } Principals  
Miss MARIAN NOBLE

Catalogue upon request

MISS RITTENHOUSE reopens her Home for Special Students, Oct. 5th—15th year. A limited number of young gentlewomen are received, who may select their own instructors in Music, Art, Languages, etc., or attend a Day School. References required. Terms moderate. Circulars on application. 201 West 85th Street, New York City.

Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be reliable and efficient. Therefore they can be recommended personally to the patronage of Vogue readers.

Among the institutions on this list are the best schools in the country—Boys'—Girls'—Vocational, Colleges and Camps. We offer this directory as a convenient reference guide to the best schools of America.

Vogue publishes this directory in every issue as an index to those schools composing its list.

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### THE BENJAMIN SCHOOL For GIRLS

144 Riverside Drive New York  
Broadly Non-Sectarian

View of the Hudson from the School

Overlooking the picturesque Hudson River and delightfully situated on Riverside Drive is the Benjamin School, a Home and Day school for girls.

This school affords an opportunity unusual to city schools for out of doorsports—tennis, hockey, swimming, riding, as well as basket ball and

other forms of physical recreation. Here is taught the doctrine of "Mental Gymnastics" as well as physical. The same principal—constant, rigid training—is as necessary in the one as it is in the other, therefore the emphasis this school puts on *College Preparatory Work*.

#### The Day School

The classes of the *Primary* and *Junior* Departments are small so that individual supervision can be given in the years when this is vital for the acquiring of good habits, study and concentration. Supervised afternoon study available to day students. This is required if marks are below passing.

Kindergarten Department for girls and boys under six years.

"A school for earnest work emphasizing essentials and minimizing non-essentials."

Illustrated catalogue will be sent upon application.

MRS. CAROLINE S. BENJAMIN, A. M., Principal  
144 Riverside Drive, New York City Telephone Schuyler 5710

### Scoville School for Girls

2042 Fifth Ave.  
NEW YORK CITY

Resident and Day pupils. Regular or special courses with languages, art and music. Home care, social life. Vacation and week-end trips. Out-door sports.

Mrs. Helen M. Scoville, Prin.  
Miss Rosa B. Chisman, Asst. Prin.



### Cathedral School of Saint Mary Garden City, Long Island, N. Y.

A School for Girls, 19 miles from New York. College preparatory and general courses. Music, Art and Domestic Science. Catalogue on request.

MISS MIRIAM A. BYTEL, Principal



# VOGUE'S SCHOOL DIRECTORY

New York

**The KNOX SCHOOL**  
for GIRLS  
Formerly at Briarcliff Manor  
Now at Tarrytown-on-Hudson  
Forty Minutes from New York



Catalogue and views, address  
Mrs. E. Russell Houghton, Principal  
Tarrytown-on-Hudson, N.Y.

## Miss Bangs and Miss Whiton, 1890-1916


The Only Country School for Girls in New York City

Boarding and Day School. Spacious recreation grounds, wooded park, tennis courts. All the outdoor advantages of the country with full enjoyment of the cultural influences of New York City: ready accessibility to its museums, libraries, concerts. Small enough to be a real home, large enough to be a "Real School." Strong Music Department. Special courses in dancing, elocution and art.

Pupils enter college upon its own certificate.

Riverdale Avenue near 252nd Street, West, New York City

**Glen Eden**  
On-the-Hudson  
In the Highlands Poughkeepsie, N. Y.  
Boarding School for Girls. 3 modern buildings. 12 acres. Academic, Finishing and two-year Collegiate Courses. Music, Art, Elocution, Domestic Science. Social training. No entrance examinations. 2 hours from New York City. Out-of-door life and sports. Riding. Address for illustrated booklets, mentioning this magazine, Frederic Martin Townsend, Director



## Home School for Girls

Distinctively French Environment

PLANNED EXCLUSIVELY FOR THOSE WISHING TO PURSUE SPECIAL STUDIES IN NEW YORK. EXCEPTIONAL OPPORTUNITY TO ACQUIRE FLUENT FRENCH AND EVERY ADVANTAGE OF THE CITY PROVIDED FOR. THE 5th YEAR. ADDRESS

Miss Macintyre or Mlle. Talguen  
320 West 107th St. (Riverside Drive) N. Y. City

## Miss C. E. Mason's Suburban School for Girls. "The Castle."



TARRYTOWN-ON-HUDSON, N. Y.

Only 40 minutes from N. Y. City. Upper School for girls 13 to 25; Lower School for girls 7 to 13. All departments, including graduating and special courses. Vocational. Special courses in Art, Music, Literature, Languages. Certificate admits to leading colleges. Illustrated catalog.

Miss C. E. Mason, LL.M., Lock Box 731

## MANOR SCHOOL FOR GIRLS

Eighteen miles from New York. Number of pupils limited. Each girl has a personal association with the principals. College entrance certificate. General courses. Terms \$600.  
MISS MARY E. HULL, MISS GRACE HUNTINGTON, PRINCIPALS,  
LARCHMONT, NEW YORK.

**Brantwood Hall** Named after John Ruskin's Home. Country School for Girls; 28 minutes from New York City. Preparatory, General and Special Courses. Certificate privileges. Music, Art, Domestic Science. Schoolhouse. Gymnasium with Swimming Pool. Separate houses for Upper and Lower Schools. Athletic Field, Horseback riding, all outdoor winter sports.  
NEW YORK, Lawrence Park, Bronxville. Tel. 116.

**THE SCUDDER SCHOOL** for Girls. Dormitory and school building at Riverside Park overlooking Hudson. Finest residential section. 22d year. College Preparatory; Special Practical Courses. A one year Home Economics Finishing Course with diploma. Cooking, Marketing, Dressmaking, Millinery, etc. Secretarial Training, Private, Publicity, Executive Secretaries, Spanish Classes, Professor Agramonte. MYRON T. SCUDDER, Pres., 324 W. 72d St., New York.

**BREMESTAD FOR GIRLS**  
DIAMOND POINT ON LAKE GEORGE, NEW YORK.  
To fill the need felt by thinking parents for a standard boarding school with moderate rates. College Preparatory, general and adaptive courses, with domestic science. Outdoor land and water sports.  
MISS CLARA CHRISTIANE DULON, Principal, Box 104.

New York



The School Thru the Trees

**SURROUNDED** by Westchester's most beautiful homes, and itself located on a country estate of fifty-four acres, the Tewksbury School offers every cultural and educational advantage in its intermediate courses for young girls, college preparatory, general and post-graduate courses. Specialization under noted masters in Music, Art, Languages, Diction and Domestic Science.

The Misses Tewksbury, Principals

The Apple Orchard



New York

## The TEWKSBURY School for Girls

Scarsdale, Westchester Co., New York  
(Forty-five minutes from New York)

**THE** athletic field, golf links, Soccer Ground and Tennis Courts furnish ample opportunity for outdoor exercise. Indoors, the large gymnasium, swimming pool and Squash Court enter into the physical welfare work. For catalogue and views, address

The Great Hall



## Rye Seminary

A SCHOOL FOR GIRLS

Suburban to New York. College Preparatory and General Courses. Exceptional advantages in Music, Domestic Science. Country life and outdoor athletics.

Mrs. LIFE THE MISSES STOWE  
Principals  
Rye, New York



## MARYMOUNT

Tarrytown-on-Hudson, New York

HIGH CLASS SCHOOL FOR YOUNG LADIES

Conducted by the Religious of the Sacred Heart of Mary  
Magnificently situated on the Hudson  
40 minutes from New York City

PREPARATORY, ACADEMIC AND TWO YEARS' COLLEGIATE COURSES  
European Advantages, French Conversation with Native Teachers. Gymnasium, Physical Culture, Tennis, Skating, Riding.  
For Catalogue, Address The Reverend Mother

## Mrs. Cooper Hartman's Twentieth Century

**Classes.** A French home for girls in New York City. Academic and post-graduate instruction with all metropolitan advantages. Music, Art, Languages. Training in arts of home making. Address MRS. REUBENA KNICKERBOCKER STATTON, Sec'y  
Rossiter Cottage, Upper Nyack-on-Hudson, N. Y.

NEW YORK, Troy.

**Emma Willard School** For Girls. 103d year. On the hills, 400 feet above the city. Four new fireproof buildings, the gift of Mrs. Russell Sage. Preparatory, General and Special Courses. Certificate privileges. Music, Art, Elocution, Domestic Science. Gymnasium with swimming pool. Catalogue on request. MISS ELIZA KELLAS, Ph.B., Principal.

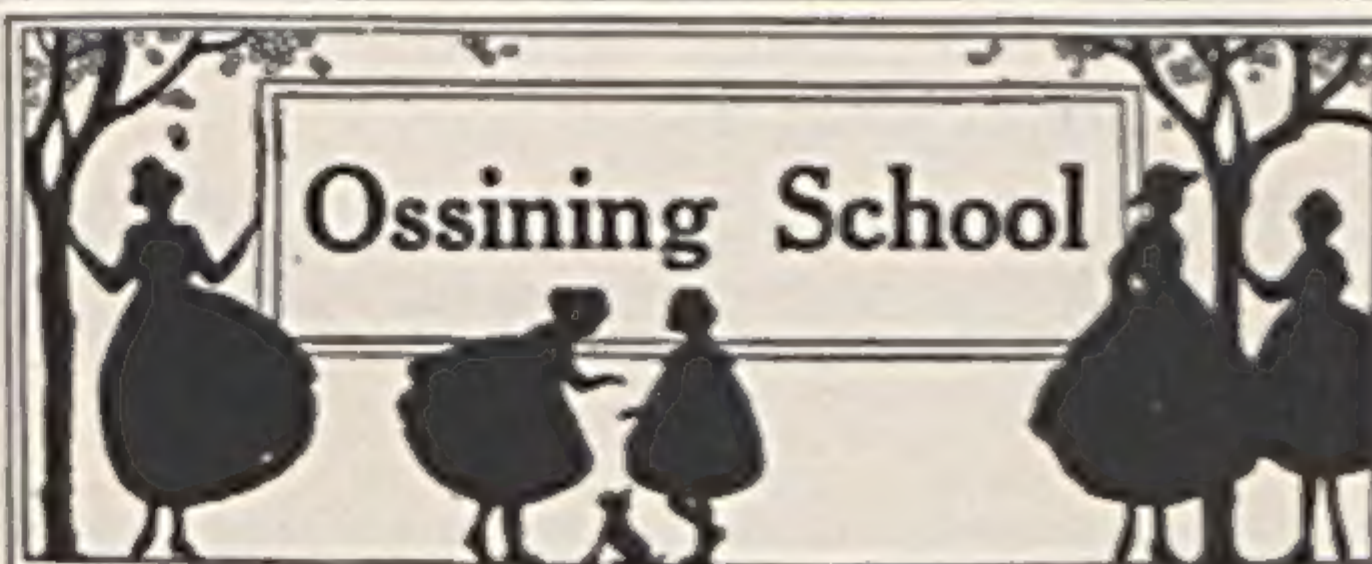
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Each one of these schools has been personally and carefully investigated by Vogue, thus making it a reliable directory to the foremost educational institutions of the country.

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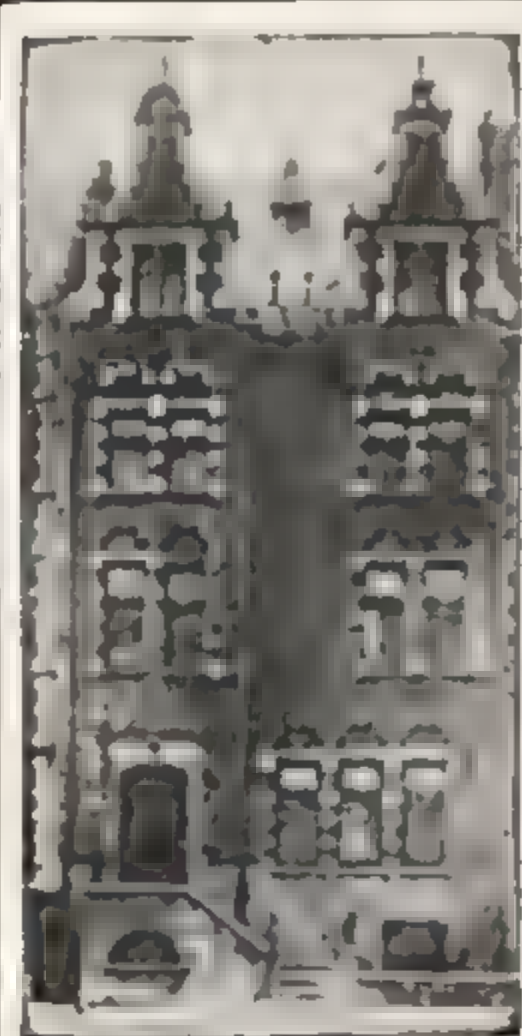


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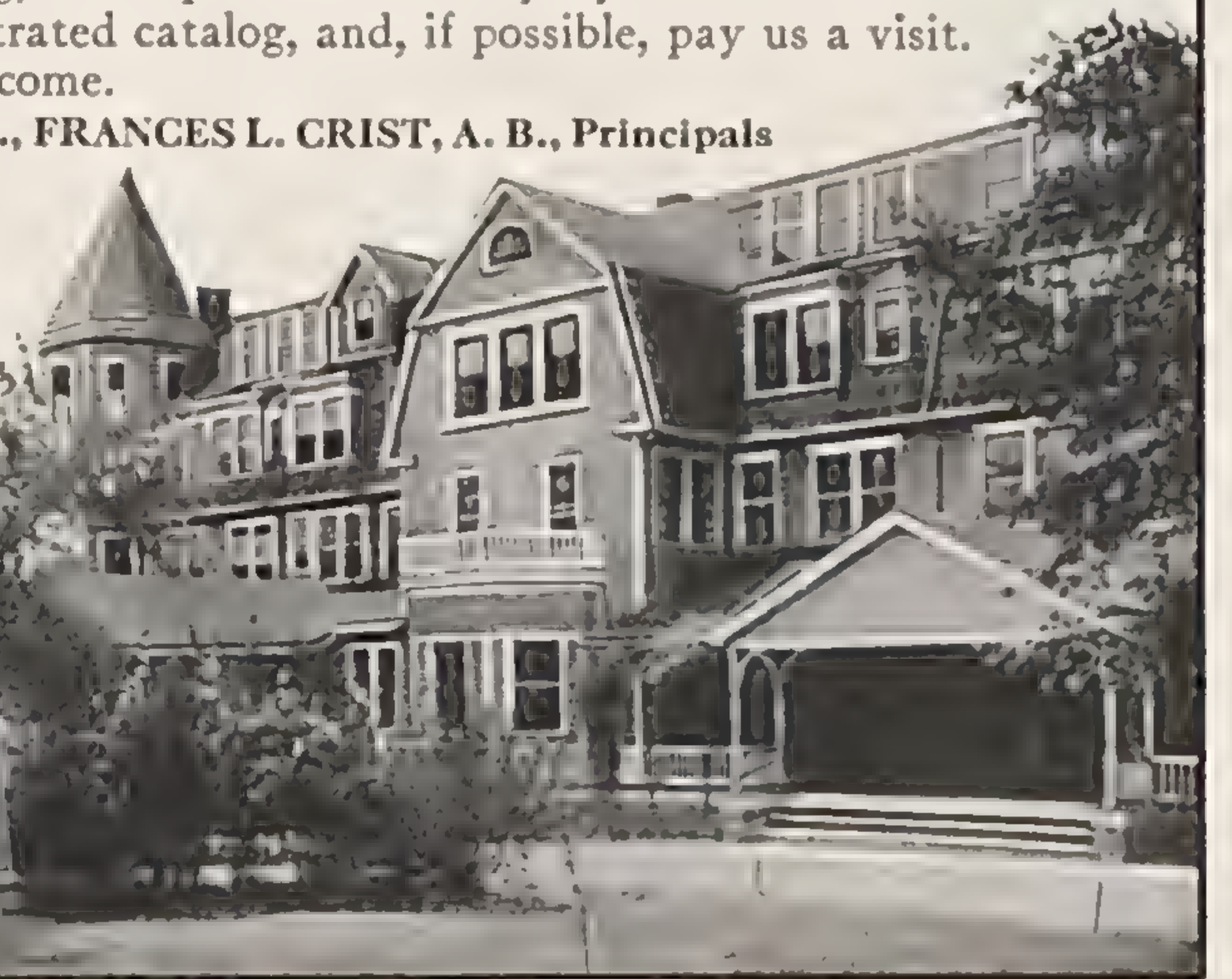
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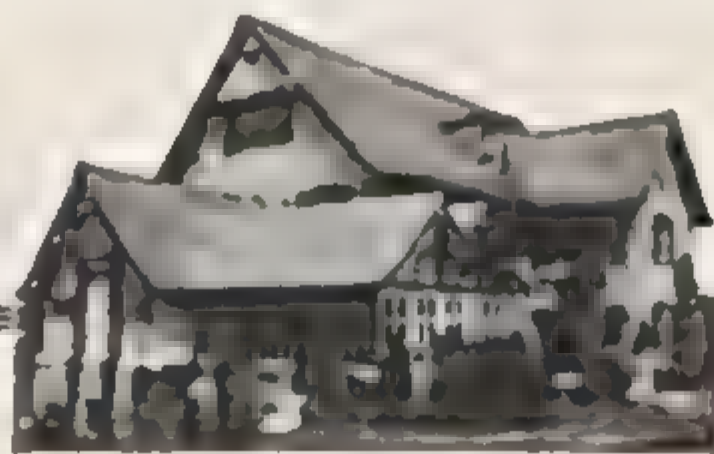
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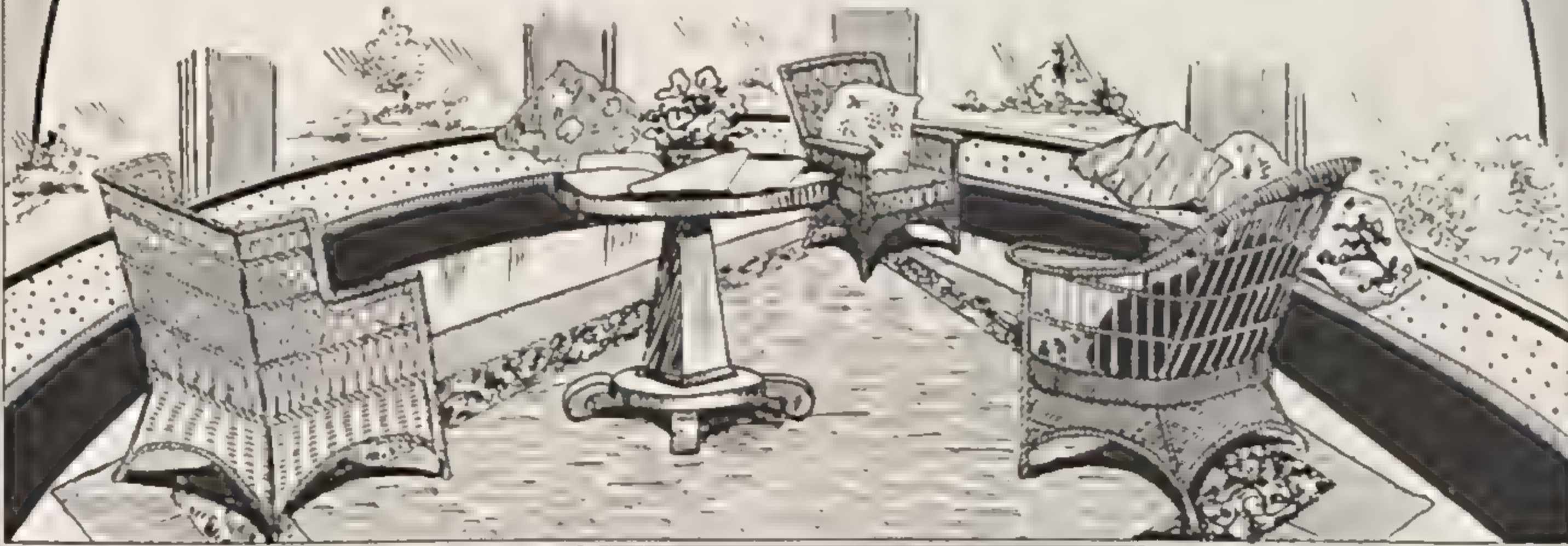
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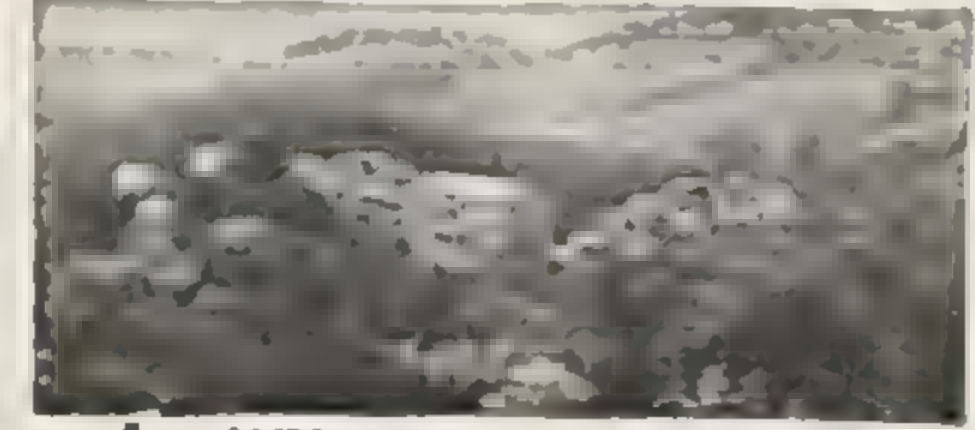


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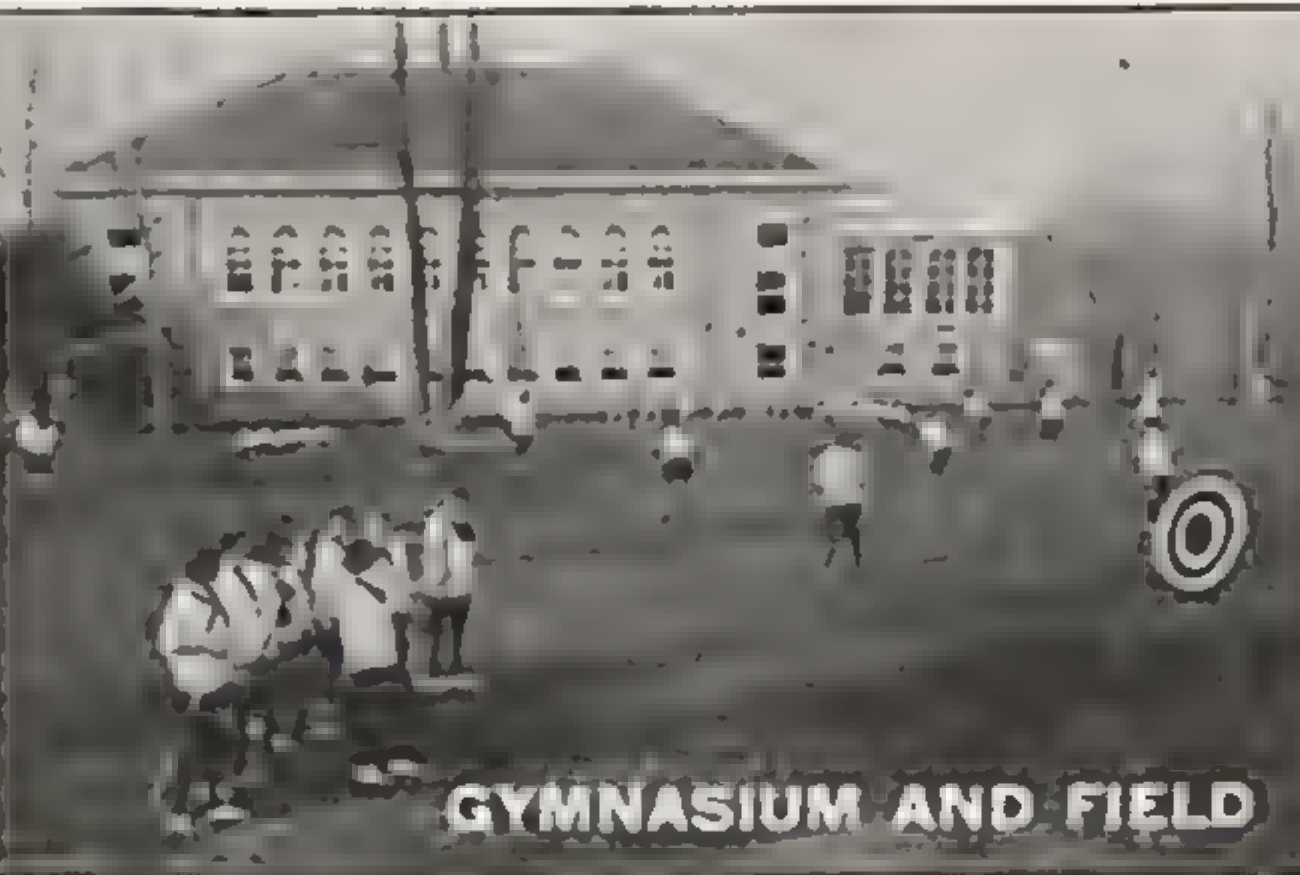
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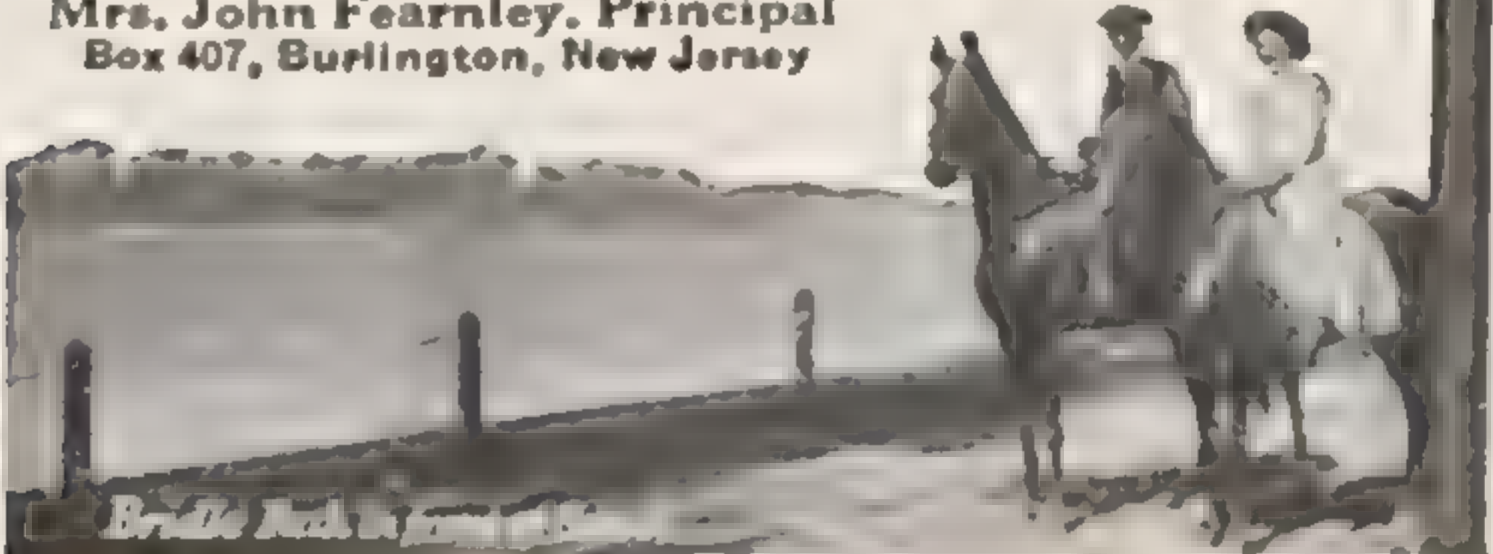


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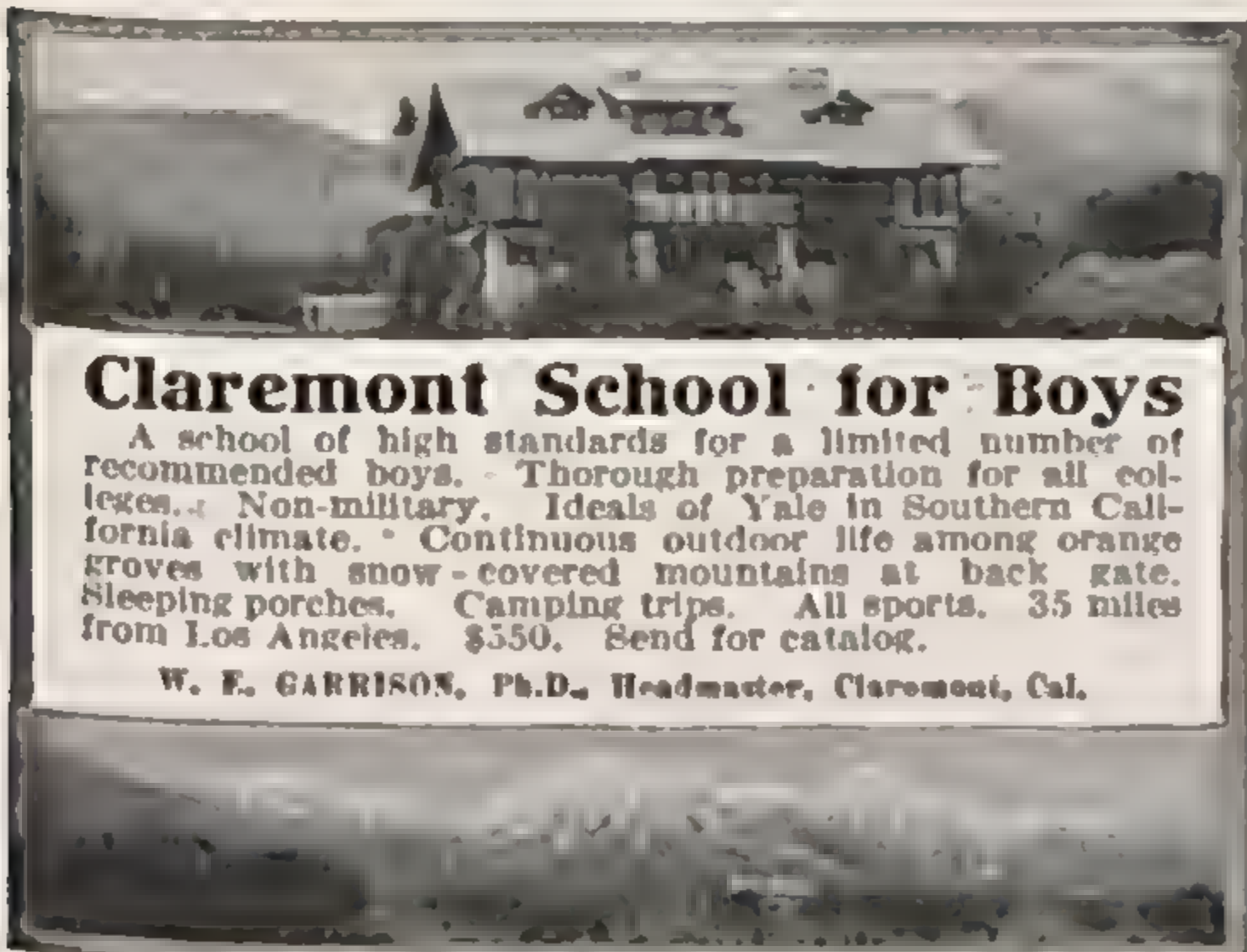
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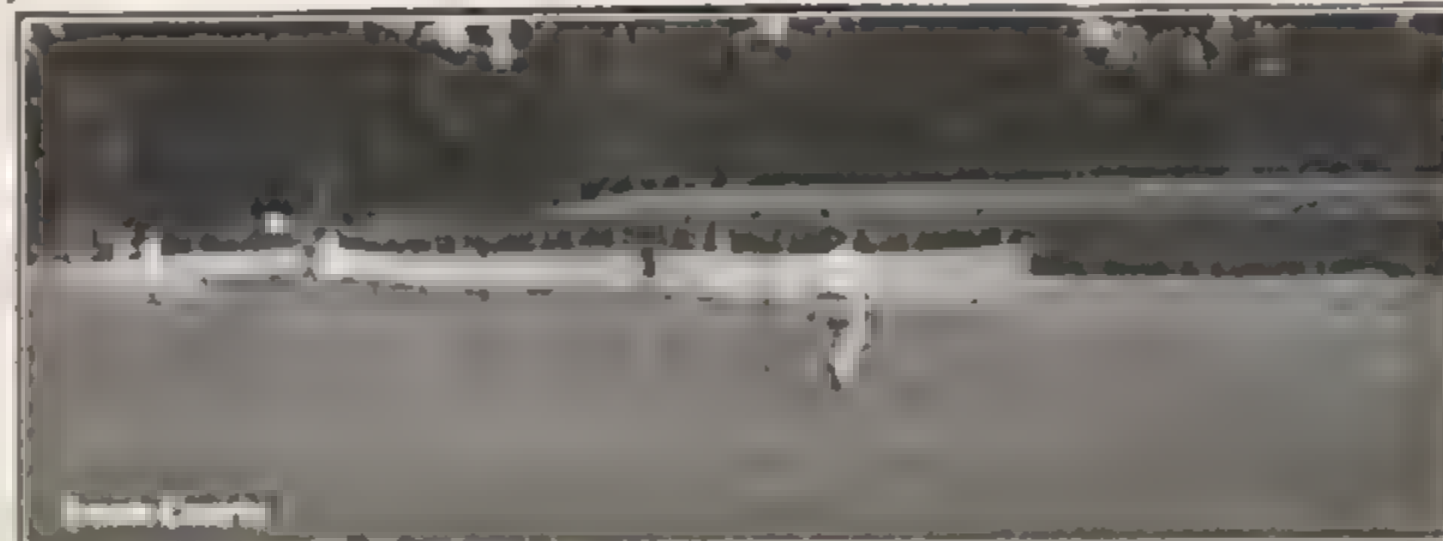


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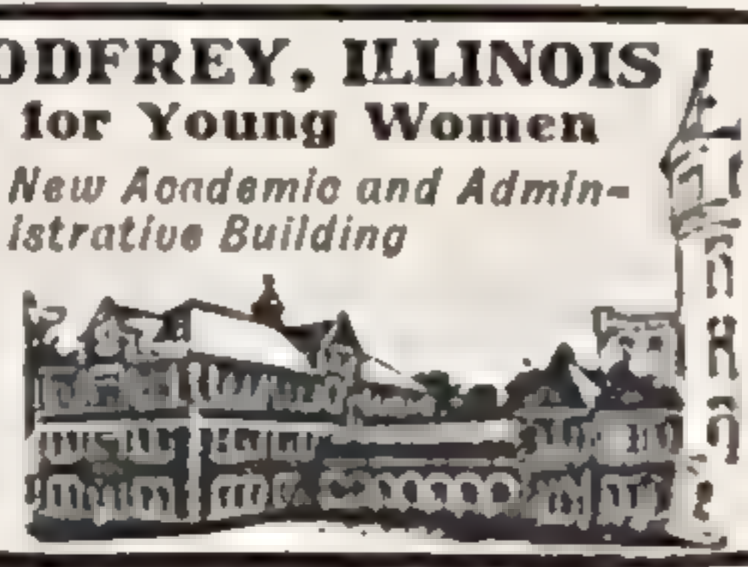


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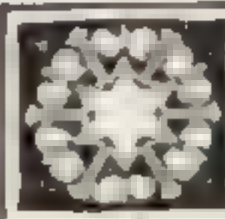
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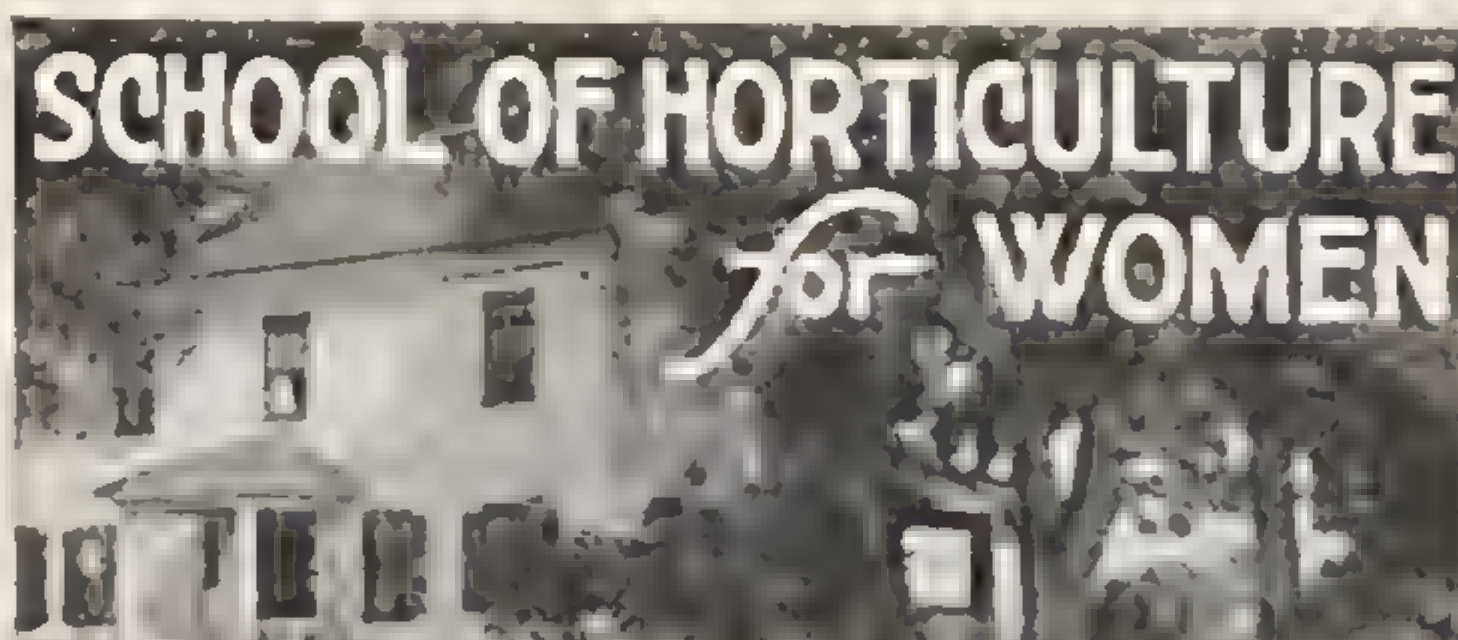
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**SCHWARZ & FORGER, CLEANERS** of fine gowns. Sport Clothes properly cleaned. Address 619-5th Ave. (near 50th St.) or see N. Y. Phone Book.

**"STEPPING STONES"** to the best and most unusual Hotels are these little advertisements. Vogue recommends their service to you.

### Cleaning and Dyeing—Cont.

**REES and REES, CLEANERS and DYERS**, 541 Fifth Avenue, New York City. 305 Livingston Street, Brooklyn, N. Y., and 17 other Branches in New York.

**REES and REES, CLEANERS OF LACE** Curtains. 418 Boylston Street and 44 West Street, Boston, Mass. 1627 Beacon Street, Brookline, Mass.

**REES and REES, Cleaners of Blankets**, 6 Elm Street, Worcester, Mass. 78 Pearl Street, Hartford, Conn. 331 Greenwich Avenue, Greenwich, Conn.

**REES and REES, CLEANERS** old Oriental Rugs. 1706 Chestnut St., Phila., Pa. 104 Clifton Ave., Lakewood, N. J. 1211 Boardwalk, Atlantic City, N. J. 208 Main St., New Rochelle, N. Y.

### Clocks

**FINE IMPORTED CLOCKS**. Distinctive period designs in grandfather and mantel clocks. Expert repairing. All work guaranteed. Harris & Harrington, 12 W. 45 St., N. Y.

### Corsets

**MME. S. SCHWARTZ**. Corsetiere. New York. 11 East 47th Street. Telephone 1551 Murray Hill.

**MME. ROSE LILLI, Corsetiere**. Models which accurately forecast the "Trend of Fashion." Custom made only. 15 W. 45th St., N. Y. Tel. 2818 Bryant.

**GOSSARD FRONT LACED CORSETS** fitted by experienced corsetiers, \$2 up; retail only; brassieres fitted; corsets to order. Olmstead Corset Co., 179 Madison Ave., at 34th St., N. Y.

**MME. BARCLAY MODART FRONT-LACE** Corsets. 553 Fifth Avenue, New York. Tel. 4474 M. H.—Also (see Modart Display ad.)

**PEETZ FRONT LACE CORSET**, \$5.50 to \$30. Custom made; ready to wear. Corsets made to order in 24 hours. Ready to wear models always on hand. 45 W. 37th St., N. Y. Tel. Greeley 4786.

**THE GILLETTE CORSET**—Custom made. Originated in Paris, but made in U. S. A., sold by exclusive representatives only. Write for particulars. The Gillette Co., 500-5th Ave., N. Y.

**BERTHE MAY'S MATERNITY CORSET** Special for purpose. Dress as usual. Uninterrupted comfort. Mail orders. Write for booklet 29, or call at 10 East 46th Street, New York.

**LOUISE GREENWOOD, Corsetiere**, 500-5th Ave., N. Y. (4th fl.); Bryant 5121. Made to order & ready to wear. Prices most reasonable. Corsets copied, repaired. Measurement blank on request.

**REDFERN CORSET SHOP**—Ready-to-wear Redfern Corsets (back and front lace) and Antoinette Brassieres fitted by trained experts. \$3 to \$25. 510 Fifth Ave., N. Y.

**VIAU'S FRENCH CORSETS**—Corsets for slender figures with undeveloped bust. Also reducing. Special corset for deformed figures. Booklet. Viau Corset, 39 W. 34th St., 9th floor, N. Y.

**LE PAPILLON CORSET CO.** After years of scientific designing our corsets are universally admitted to be of superior style, fit and workmanship. All fittings under

**PERSONAL SUPERVISION** of Madame Gardner, Manager. Our goods are all made to order. Prices from \$8 up. Satisfaction Guaranteed. 45 West 55th St., New York.

**MME. CALDOR—The Finest Corsets** in New York for those who appreciate the best. Personal attention given to all orders. 350 Madison Ave., N. Y. Tel. Mur. Hill 1270.

### Corset Hospital

**ALONSO'S CORSET HOSPITAL**. 500 Fifth Av., N. Y., cor. 42d St. Corsets cleaned, repaired, or altered. Exact or modified copies of foreign or domestic corsets. Moderate cost.

**R. & B. O'CONNELL** Corsets made to order. Corsets copied. Old ones made new. Mail orders solicited. Phone Lenox 9370. 1063 Lexington Avenue, near 76th St., N. Y.

### Cross-stitch Patterns

**ATTRACTIVELY COLORED**, 4 sheets, quant orig. designs, \$1. Spec. prices to shops. Exclu. & indiv. designs, monograms, kalograms to order. Edith Allen Hall, Stamford, Conn.

### Cushions

**ARTISTIC CUSHIONS** including wool embroidery. Unique & original designs in patchwork. Cushions made to order. Call or write. Sessers Studio, 82 Wash. Pl., N. Y. Spring 1076.

### Dancing

**The A. ALBERT SAATO** Academies of Dancing. B'way, 86-87 Sts., N. Y., Schuyler 6435. The modern dances taught priv. Children & adults' classes now form. Teachers' course. B'kiet sent.

**LOUIS M. CHALIF**, Grad. Russian Imperial Ballet School, personally teaches Interpretive, Simplified Classic, National and Standardized Ballroom Dances, 7 W. 42d St., N. Y. C.

**NORMALCOURSE—MODERN DANCES**. There is an ever growing demand for capable modern dance teachers. Our course prepares you for paying positions. Direct supervision of

**MR. G. HEPBURN WILSON, M.B.**, American Authority on Modern Dances. Write, phone or call Fifth Ave., N. Y., Thorley Bldg., N. Y. cor. 46th St., Bryant 6321, for rates.





# SHOPPERS' AND BUYERS' GUIDE



## Dancing—Cont.

**CASTLE SCHOOL OF DANCING**—Class & Private lessons. Normal Courses throughout the year. Ballroom dances. Opp. Ritz-Carlton, 24 East 46th Street, N. Y. Catalogue.

**DANCING IN ALL ITS BRANCHES**—Ballroom, Interpretive, Russian, ballet, toe, Eurythmics, Pantomime, under well known specialists. Castle School of Dancing, 24 E. 46th St., N. Y.

**ALVIENE—DANCE ARTS** (20th year). Classic, Interpretive, Ballet, Technique, Pantomime (Society or Stage); also Teachers' Normal course. 225 W. 57th, N. Y. Catalogue.

**CATHERINE CULBERT**—Classes and private lessons in Classic and Ballroom dancing. Special children's classes. 16 East 54th Street, New York. Phone, Plaza 290.

## Decorating and Furnishing—Cont.

**DECORATING THE HOME** is work of experienced artists. We will decorate any home or interior, including remodeling, complete. Sketches and estimate furnished. Schachne Studios, Dayton, O.

**H. KLINGENFELD**, Studio, 665 Fifth Ave. Consulting Decorator, Furnisher & Commission buyer. Thorough knowledge of styles & color values. Decorative schemes & estimates fur.

**ORIENTAL RUGS AND ARTISTIC FURNISHINGS** sold direct from the wholesale at a saving to the customer. Chas. H. Koch, 15 W. 34th St. Opposite the Waldorf.

**ARTISTIC HOME and Club FURNISHINGS** at moderate prices. Suggestions and estimates by mail. Write us today. Wm. J. Convery & Sons. Trenton, N. J.

**MARY COGGESHALL**—14 E. 48th St., N. Y. Distinctive furnishings and decorations. Novel gifts and lamp shades. Tel. Murray Hill 9345.

**L. W. FROTHINGHAM**, 542 Fifth Ave., N. Y. Complete interiors designed and executed for the town and country house. Tel. Bryant 9326.

**NEEDLEPOINT TAPESTRY**—Authentic designs for chairs, stools, sofas, etc., together with the proper materials in correct colors. Frothingham, 542 Fifth Avenue, New York.

**PAULEO POTTERY**—New creations in Vases and Electrolers. Harmonious in color blendings, beautiful in design. The Roseville Pottery Company, 621 Fifth Avenue, New York.

**TALBOT HANAN**—Interior Decorator. Furnishing and decorating houses of the better class. Casino, Narragansett Pier, Rhode Island.

## Delicacies

**ROYAL BLACK** Fruit Cake, Finest imported candied fruits, citron, nuts, etc. 2 lbs., \$1.60; Royal Plum Pudding, 2 lbs., \$1. All ppd. Hoenshel & Emery, Dept. E, Lincoln, Neb.

**LADY BALTIMORE CAKE**, \$2. Assorted Small Cakes, \$1 doz. Delicious oil Mayonnaise, \$1 qt. All postpaid. Miss Hartsook's Tea Room, Jacksonville, Fla.

**COFFEE (EXKEE BRAND)**, a blend the excellence of which it is difficult to surpass. 3 pounds (postpaid), \$1.00. Quality Coffee Co., 1974 Broadway, New York.

## Designs and Designers

**N. Y. SCHOOL OF APPLIED DESIGN** for Women, Association of Graduates and Students will supply designers or designs, for all forms of Commercial Art Work, such as

**PAINTING ON SATIN & CHIFFON**, Fashion Sketching, Lamp Shades, Book-plates, Posters, Rugs. 160 Lexington Ave., N. Y. Mad. Sq. 972.

## Dolls

**KATHERINE'S PAPER DOLLS**—Doll with copies of 6 ultra-smart debutante costumes, hand drawn and painted, \$2.00. Charming gifts. K. Gillespie, Moorestown, Burlington Co., N. J.

## Dress Shields

**"EVER READY"** Ventilated Dress Shields: soft, light, cool. Guaranteed. Just slip on. No pins, no buckles. All sizes 50c prepaid. Benedict Co., 591 Mission St., San Francisco.

## Educational

**"COSTUME DESIGN"** Correspondence Courses "Parisian Method" for Designers. All trades, Stage, Pageants, Photo Dramas, & Publicity. Brown's Salon Studio, 1290 Sutter St., San Francisco, Cal.

**HUNDREDS OF LADIES** in New York drive their own automobiles. They were taught how at The Stewart Auto School, 225 W. 57th St., New York. Full course \$55. Booklet.

**PROF. ROHRER'S WORLD FAMOUS** Institute: hairdressing, manicuring, scalp, facial and body massage. Beauty treatment by expert instructors. Free catalog. 147 W. 23d St., N. Y. C.

**CULTURED ENGLISH DICTION**, for professional and social use. Dramatic Expression as a means to self-expression. Marguerite Robertson, 42 Bank St., N. Y. Chelsea 2980.

## Electric Appliances

**BOHN ELECTRIC SHOP**—all electrical work for the home. We make a specialty of wiring houses. Also vacuum cleaners & latest electrical heating & cooking devices. 520-6th Av., N. Y. C.

## Embroidery

**WINGENDORFF EMBROIDERIES** Special attention given to Trouseaux. Monograms in drawn work, a specialty. 718 Amsterdam Ave., 731 Lexington Ave., N. Y.

**EVERYTHING** in embroidery & crochet made for you, unique silk or crochet pillows, Luncheon & bridge sets, bags & towels. No catalog. Write Mary Jayne, Railway Exchange Bldg., St. Louis.

**THE FOLK HANDICRAFTS** of Denison House. Unique embroideries, of old racial stitches & designs; work of Italian, Syrian & Greek neighborhood women. 93 Tyler St., Boston.

## Employment Agencies

**MISS BRINKLEY**, 507 Fifth Ave., N. Y. Tel. 2414 Murray Hill. Housekeepers, governesses, nurses & household servants. Houses opened & renovated under our personal supervision.

**MISS SHEA'S** Employment Agency, 30 E. 42d St. The 42d St. Building. Supplies first-class servants, male & female, in all capacities for city & country. References carefully investigated.

## Employment Agencies—Cont.

**MRS. TABER** Agency for Efficient Servants. Tel. 4961 Plaza. 773 Lexington Ave., N. Y.

**MISS G. H. WHITE**, agency, 7 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours 10-4. Sat. 10-12.

**THE SOCIAL SECRETARIES, INC.** Servants of all kinds & nationalities. Tel. 7947 Plaza. 5 West 58th St., N. Y.

**MRS. EMILY E. MASON** of London and New York. For efficient servants, male and female, call, write or tel. Bryant 5633. 131 W. 42d St., N. Y.

**A NEW TEACHERS' AGENCY** under the auspices of Mrs. L. H. McNeill, former teacher in private schools of New York and Washington. 542 Fifth Avenue, Bryant 1896.

## Entertainment

**MABEL POILLON**—Original Entertainments. Pageants, Children's Parties. Plays rehearsed. Lawn Fetes. Costumes. Entertainers. Water-Witch Club, Highlands, N. J. Tel. Highlands 1270.

**ELINOR FOSTER** 200 Claremont Ave., Morningside 211. New York.

**MRS. ELINOR FOSTER**, Modern Drama & recitals rendered delightfully on platform or for parlor entertainment. Highly endorsed. Descriptive booklet on request.

**NILA DEVI**, professional week-end entertainer, late of London & Paris, will accept limited number of invitations for house parties. Particulars on request. Nila Devi, c. Elizabeth Marbury, 105 W. 40th St., N. Y.

## Fancy Dress and Costumes

**PAUL ARLINGTON, INC.** Costumers to the Smart Set. Exclusive designs to order. For sale or rent. 109 W. 48th St., N. Y. Tel. Bryant 2548.

## Flesh Reduction

**REDUCING RECORD**—146 lbs.—held by Montgomery Irving Inst. of Phys. Educa'n, 200 5th Ave. Weight increased 40 lbs. Re-education of vascular, nervous & muscular systems.

**THE FAMOUS VIENNESE METH 'D** of Reducing Surplus Flesh, Building up strength and vitality. Correction of disorders of the Digestion: Anaemia and Insomnia.

**WITHOUT THE USE OF DRUGS OR OSTEOPATHY**. Patrons may master the method in two lessons at their homes. Call or phone. Mrs. Elliott, Central Park W. & 81st St. Tel. Schuyler 9240.

**SUSHAN INSTITUTE**, 286 W. 86th St., N. Y. has the reputation of reducing weight & flesh permanently by newest scientific method. Equipped with every modern electro Hydro & mechano apparatus for treating neurasthenia, rheumatism, paralysis, neuralgia, etc. Recommended by physicians. An atmosphere of refinement. Individual attention: experienced nurses. Bklet. Schuyler 5605.

## Florists

**MAX SCHLING'S SERVICE TO VOGUE** patrons in past recommend Schling's Flowers and Plants for every occasion. 22 West 59th St., New York. Phones Plaza 1241-2022.

**MAX SCHLING'S FLOWERS** in any city, in any State delivered within two hours direct or through one of our correspondents. "Tasty assorted boxes of flowers from \$2.00 up."

**WHEN YOU THINK OF FLOWERS** Think of Stump. "New York's Favorite Flower Shop" 58 St. & 5th Ave. Phone Plaza 8190.

## For Children

**WOODEN BUCKET & SHOVEL** 75c, sets of blocks to make toy villages on the sand, \$2.50 to \$10. Send 25c for sand shovel & illus. catlg. Woodcraft Shops, Inc., Morristown, N. J.

**DANNY DADDLES—QUACKY DOODLES** family, each Papa & Mama, \$1.50; Mr. & Mrs. \$1.00; Babies, 50c. Boxed Book, \$1.00. Solatia M. Taylor, 54-56 Bromfield Street, Boston, Mass.

## Fruits

**H. HICKS & SON** The Fruit Shop 557 Fifth Avenue, at 46th Street Tel. 1762 Murray Hill New York

## Furniture

**LEAVENS' FURNITURE**. Simple, straight line—unfinished, stained, enameled, ornamented. Illus. Free. Confer with decorators or Wm. Leavens & Co., Mfrs., Finishers, Boston.

**LOUISE BRIGHAM'S** distinctive stencils, bungalow, home nursery furniture. Choose your own colorings. Low prices. Permanent exhibit. 16 Horatio St., N. Y. Home Art Masters. Cat. free.

**THE GRAND RAPIDS FURNITURE CO.** Reproductions of XVII and XVIII Century English and French Furniture. Retail Display Rooms: 34-36 W. 32d St., N. Y. C.

**THE HATHAWAY BROCHURE A.** with Davenport and Easy Chairs in a profession of styles, will be sent on request. W. A. Hathaway Company, 62 W. 45th St., N. Y.

**DISCONTINUED PATTERNS** at less than actual factory cost. Living-room pieces particularly. Amos T. Hill, Wholesale Furniture, 159 Madison Avenue, New York.

**OUT OF TOWN READERS OF VOGUE** while shopping in New York should use this Guide as their shopping directory.

## Furs

**SUMMER FURS AT SUMMER PRICES.** Repairing & remodeling guaranteed. Charles Horwitz (Furrier since 1892), 43 E. 8th St., N. Y. (2 blocks west of Wanamaker.) Tel. 137 Stuyv.

**FUR REMODELING.** Specialty of Renovating old fur garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 37 W. 37th St., N. Y. Greeley 3058.

**FURS from CANADA.** Beautiful rich White Fox Scarfs, Medium, \$35. Large, \$45. Sent on receipt of price, duty & exp. pd. Guaranteed. Alexanders, Inc., 428 St. Paul St., W., Montreal, Can.

**BUY FURS NOW** direct from manufacturer. Write today for discount list and catalog. Get the cheapest guaranteed furs at bargain prices. Herman Reed Company, Milwaukee, Wis.



There is nothing more appropriate or comfortable to wear about the Summer home, in the garden, or on the sport field than a neat and becoming smock. And here is one, made to order, of a fine quality heavy muslin, and hand dyed any color. Either side of the front and the lower part of each sleeve is smocked in several colors. Two patch pockets and a plain belt of the same color material add finish and attractiveness. The price is \$7.00 and it is necessary to give the bust measure when ordering.

To top this becoming garment is shown a sport hat of basket weave straw, painted any color to match the smock. The hat illustrated is blue, with a crocheted band of darker blue around crown and brim with a binding of white worsted.

Price \$6.50

See purchasing instructions on page 21

## Furs—Cont.

**REINER FUR SHOP**—22 W. 39th St., N. Y. C. We have just completed creating next season's styles—as elegant a collection as we have ever assembled. A small deposit placed now will reserve any model for you and give you the benefit of pre-season's prices.

Fur coats made to your individual order now at Summer prices. Garments bought now stored free. Fashion Booklet on request. Remodeling.

**VOGUE STYLES FOLLOWED IN FURS.** Remodeling & repairing our specialty. Moderate prices. Satisfaction guaranteed. Hirschfeld's Furriers, 35 W. 44 St., N. Y. Bry. 3018.

## Games and Puzzles

**Y. W. C. A.** Central Branch, 14 W. 45th St., N. Y. Picture puzzles exchanged for 50c; also for sale. Each puzzle sterilized. Call, write or telephone. Bryant 5705.

**THE T. L. PICTURE PUZZLES** have opened an agency in New York at 319 West 57th St. Puzzles exchanged for 50c; also for sale. Call, write or telephone. Broadway 5705.

## Garden Things

**WEATHERVANES** for Roof, Porchrail, or Garden. Varied styles & sizes. Excl. designs to order. Other Garden Novelties. Illus. Catalog on request. Nature Studio, Elk Ridge, Maryland.

**HOWARD STUDIO**, 5 W. 28th St., N. Y. Export makers of garden statuary, bas-reliefs, vases, fountains, urns and pedestals. Branches in Rome, Florence, Venice, Paris, London, Berlin, etc.

**LANDSCAPE** Decorations & designs of formal gardens, under the personal direction of Frances Howard. Designs & estimates submitted. Decorative catalog, 25c. Tel. 3457 Mad. Sq.

**THESE ANNOUNCEMENTS** change with the seasons and even oftener in this issue are "Summer's" offerings in every line. Read them over carefully.



For the porch of the Summer home and then a bit of Summer for the Winter apartment

This bird cage is of wicker work trimmed with silk tassels. Attractive and substantial. Seventeen inches high and sixteen inches wide. Comes in any color of enamel desired with contrasting silk tassels. Price \$12.50

See purchasing instructions on page 21

## Decorating and Furnishing

**MRS. BARNEWALL**, 19 E. 48th St., N. Y. C. Antique Italian furniture at reasonable prices. Exclusive Imported Fabrics. Murray Hill 8317.

**MISS SWORDS, INC.** Interior Furnishings. 18 E. 48th St. New York City. Murray Hill 6745.

**HOMES FURNISHED** with individuality. Unusual chintzes, sunfast stuffs, rare silks, lamps, painted furniture, exquisite novelties to order. Graham & Little, 8 E. 37th St., N. Y.; M. H. 6325.

**AMY FERRIS**, 6 East 37th Street, N. Y. Wallpapers, Hangings Rugs and Furniture. Original Designs in Lamp Shades.

**MISS McBURNEY & MISS UNDERWOOD** 19 East 48th Street, N. Y. Period Furnishings. Painted Lamp Shades. Houses remodeled.

In his "HOUSE OF THREE GABLES" are now many more illustrative rooms specializing particularly in showing country home work as designed and executed

by **G. BOVARD MACBRIDE**, 3 E. 52d St., N. Y. Furniture painted in old crackle, quaint English design chintzes. Special exhibit of Venetian glass in this ample home.

**MANY BEAUTIFUL HOMES** lack atmosphere. I will rearrange your furniture and give your home the atmosphere of your personality. Mrs. Serrell, Studio, 122 E. 17 St., N. Y.; Sty. 5487.

**EDITH M. PALMER CO.**, 11 E. 41 St., N. Y. Decorators. Exclusive designs for interiors. Illustrated Leaflet.

**ABRAHAM C. BELL—PHILADELPHIA** 1704 Chestnut St. Decorative Furnishings. Artistic Wallpapers. Curtain Materials and Period Furniture. "Unusual Shop of Gifts."

**THE REED SHOP, INC.** 8 East 37th St., N. Y. Reed Furniture of all Descriptions. Novel and attractive chintzes. Cretonnes and Furnishings.

**CANDEE** 17 E. 48th St., N. Y. C. **BOEHM** Recognized masters of period interiors. Rare Tapestries & antique furnishings. For years authorities on interior decorating.





# SHOPPERS' AND BUYERS' GUIDE



## Golf

**AFTER DINNER GOLFI** A fascinating game for golfers. Played on rug or carpet. Prepaid \$3.50, with Putter, Mashie, Ball, \$5.00. Ill. Folder free. After Dinner Golf Co., 1123 Broadway, N. Y.

## Gowns Bought

**WE PAY CASH** for ladies' misfit, or discarded clothing of any description. Oldest, most reliable & pay highest prices. Write, phone or send. Mme. Furman, 103 W. 47th St. Tel. Bry. 1376.



For the boy's room, a sport rack wherein "A place for everything—" makes it possible to have "Everything in its place"

For the young American who likes to put things together, and most boys do, this rack comes cut to fit, but unassembled and unfinished for only \$2.80; set up, stained, and finished in mission or any dull finish, \$4.00; set up, stained and finished in white enamel or any high finish \$5.00

## Gowns Bought—Cont.

**MME. NAFTAL**, pays highest cash value for fine misfit or slightly used evening, street and dinner costumes, furs, diamonds, silverware, jewelry. 69 W. 45th St., New York. Bry. 670.

**MOVING PICTURES** wardrobe keeper will pay more than dealers for gowns, wraps, waists, & men's apparel. Write, send or phone 4765 Bry. Aarons, Universal Exchange, 744-6th Ave., N. Y.

**BERNARD** pays 50% more than others for gentlemen's discarded Summer or Winter business suits, overcoats, Tuxedos, full dress, fur coats, trousers, also shoes, 452-7th Ave. Greeley 2499.

## Gowns and Waists

Made to Order

**ARTISTIC DRESSES** Made from your own material. Unusual Remodeling. Reasonable prices. Homer, 11 1/2 W. 37th St., N. Y. Tel. 5265 Greeley.

**MY RE-BUILDING OF GOWNS** is the talk of N. Y., because I have made creations out of gowns that seemed hopeless. Homer, 11 1/2 West 37th St., N. Y. Tel. 5265 Greeley.

**YOUR OWN MATERIAL USED**—Mrs. Gordon rebuilds last year's styles. Reasonable prices. 51 W. 37th St., N. Y. (During July-Aug. shop open at Spring Lake, N. J. 1212-3rd Ave.)

**VICTORINE**—Rebuilder of gowns. Old gowns remodeled equal to new. Closes July 1st—opens Fall season Sept. 1st. 160 West 84th Street, New York.

**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions and also do remodeling at reasonable prices. 134 Lexington Ave. (29th St.), N. Y. Mad. Sq. 8188.

**MME. ROSE** GOWNS RECONSTRUCTED See our advertisement on Page 91 which will surely interest you. Mme. Rose, 13 W. 39th St., N. Y. Bryant 2771.

**MME. BROWN**, 677 Lexington Ave., N. Y., cor. 56th St. I make and remodel gowns to your individual taste at most reasonable prices. Work guaranteed. Satisfaction assured. Tel. 4929 Plaza.

**KATHARIN CASEY**, Gowns for all occasions. Dancing & Afternoon frocks. Your material used if desired. Remodeling also done. 33 E. 35th St., N. Y. Tel. 1083 Murray Hill.

**TAFEL**, 44th St., opp. the Astor Hotel, Announces an extraordinary line of early fall models in suits and gowns. Also for the trade.

**TAFEL** invites your inspection of his suits & gowns for fall. Absolutely new ideas from Paris. 44th Street. Opposite the Astor.

**JUST A REMINDER** Combine pleasure with business while in New York. New Summer dresses made or old ones remodeled at the Mending Shop.

**SUMMER DRESSES** copied from Vogue sketches. New dresses or old ones made new, fashioned into latest styles. The Original Remodeling Shop.

**WHY WORRY** about summer dresses? New material made up or your own used if desired at The Mending Shop, Miss H. Redding Coughlin, 17 E. 48th St., N. Y. Phone Murray 5032.

## Gowns and Waists—Cont.

Made to Order

**HANNAH GILKES** does dressmaking by mail. Fitted linings required. Your own materials used. Remodeling. Estimates cheerfully given. 60 West 10th St., New York City.

**SMART GOWNS AND SUITS** Made to Order Distinctive remodeling. Mme. Zara, 625 Lexington Ave., N. Y.

**MIND YOUR MENDING.** We mend and repair & make a specialty of children's clothes, underwear, sport skirts, bathing suits, etc., etc. 762 Madison Ave., near 65th St., N. Y.

**BLAINE, Inc.**—Formerly with THURN. Tailored Frocks—Gowns. Contemporary Paris fashions and own originations. 1 East 53d St., New York.

**MME. ELISE**—Parisian Dressmaker. Our dresses and coats are distinctive, yet in tasteful style. Made for all occasions. Evening gowns that are "different." 66 W. 71st St., Col. 3975, N. Y.

**"THE WARDROBE"** A sewing shop where women's clothes will be designed and executed. 24 East Tenth Street. New York City.

**MADE FROM MEASUREMENTS**—Exclusive & Artistic Gowns, \$35 to \$150; Blouses \$12 to \$40. Pers. atten. to details. M. Belle Dubuc, Suite 407, Hume-Mansur Bldg., Indianapolis, Ind.

**I. JACOBS & CO.**, Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street, N. Y. Formerly 7 W. 31st Street. Models for Immediate Delivery.

**OLD DRESSES REMADE** into new. Individualized gowns created from your own materials. Fitted linings. M. Ellnor Falk, 107 West 47th Street. Tel. 376 Bryant.

**KIEFERLE** PHILADELPHIA 2005 Walnut Street. Distinctive—Fashionable Gowns. Tailored Suits, Top Coats, Wraps, Blouses.

**ATLANTIC CITY, N. J.** Murray—Gowns. Estimate Gowns. Customer's Materials used. 1006 Pacific Ave. (Adjoining Post Office.)

**DISTINCTIVE FASHIONABLE GOWNS** Designed for you personally. Gowns \$45 up. Blouses \$25 up. Mme. Pauline Marks, 11 W. 46th St., N. Y. Tel. Bryant 3378.

**LA JEUNESSE**, 10 East 43d St., N. Y. C. Tub dresses, sport dresses and sweater suits for girls, young ladies and ladies. Also Hats.

**MME. BLAIR** offers to successfully remodel all your last season's gowns, coats, suits & wraps at moderate prices. Special mail order facilities. 132 W. 91st St., N. Y.

**LINEN SUITS TO ORDER** with extra skirt \$45.00 up. Millinery, Gowns, Tailored Frocks. Mina Tempest, Inc., 3 W. 56th St., N. Y.

**MME. ELISE**, 507 Fifth Avenue, N. Y. C. Gowns for all occasions made to order. Own materials accepted. Trousseau a specialty. Ready-to-wear gowns from \$18.

**GRACE M. LONGMATE**—Summer dresses \$7.00 up. Both local and mail orders accepted. Muslin linings sent for fitting. State size. 153 W. 97th St., N. Y. Riverside 4587.

## Gowns and Waists

Ready to Wear

**MAXON—MODEL GOWNS** (Established 1899). If you can wear model sizes you can buy your gowns and suits at one-half their real val. Chic and Frenchy. 1587 B'way, N. Y., at 45 St.

**MARJORIE WORTH & RUTH ROBERTS** Hats Gowns Blouses 12 East 48th Street, New York. Telephone Murray Hill 6521.

**ANNA B. McCULLOUGH**, 76 W. 48th St., N. Y. Summer models in taffeta, Georgette & net for all occasions from \$18.50 up. Skirts from \$6.75 up. Blouses \$3.75 up. Phone Bry. 753.

**"WHITE"**—46 WEST 45TH ST., N. Y. Individual—Exclusive. Afternoon and Evening Gowns at great reductions. Summer Frocks in voiles and crepes from \$15. Bryant 2346.

**GOWNS** for Afternoon & Evening, \$18.50—\$50. 800 dresses to select from. Correct sport apparel, moderately priced, for town & country. Arthur Lindau, 500-5th Ave. (at 42d St.), N. Y.

**"THE SHOP OF BLACK"** Mourning Apparel of quality, style, conforms with social requirements. Gowns, blouses, millinery, accessories. Prices mod. Calder & Co., 2643 B'way (100 St.).

**HUGHES**—27 West 46th Street, N. Y. Importer Creator Gowns Smart Trotteur Frocks of Serge and Silk, also dancing frocks \$25.00 upwards.

**THE STORE THAT IS DIFFERENT.** Mme. Helen Exclusive Millinery. Chic Coats, Suits, Skirts, Dresses at Popular Prices. C. Dexter Harbeson, Inc., Columbus Ave., at 85 St., N. Y.

**NEWEST STYLES** in Moderate Priced Suits. Dresses, Coats. Ask for our Special \$5 Blouse. Extraordinary value. Conveniently located, Marceau, B'way at 43d St., nr. Times Sq. sub. sta.

**AN OPPORTUNITY TO ALL** for buying retail at wholesale prices, smart, exclusive models in Taffeta, Serge & Cotton Dresses. Room 1616; 303 Fifth Ave. N. Y.

**BONFORD—MODEL GOWNS.** Being manufacturing retailers, we can assure you of original styles, and save you one-third of usual retail prices. 3 West 42nd St., N. Y.

**PARISIAN STYLES** in dresses, suits, coats, and blouses. Retailled at Wholesale Prices. Dresses \$4.75 up. Suits \$10.00 up. Florestelle Costume Co., 19 West 34th St., N. Y.

## Greeting and Place Cards

**CARDS AND FOLDERS** for handcoloring. Christmas stock ready July 1st. Over 200 dainty numbers. Illus. Cat. "Pleasant Pages" free. Little Art Shop, 1421 F St., Wash., D. C.

## Hair Goods & Hair Dressing

**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hair dressing. Marcel waving, face & scalp massage. 843-6th Av., nr. 48th St., N. Y. Bryant 2671.

## Hair Goods & Hair Dressing—Cont.

**LEHNERT & HUTLI**—13 East 49th St., N. Y. Permanent wave by the latest & most improved process a specialty. Importers of hair ornaments & beauty requisites. Tel. Plaza 4658.

**BENJAMIN ALEXANDER**, 8 East 47th St., New York. Ladies' Hairdresser and Designer of Human Hair Goods. Summer stores at Newport, Narragansett Pier & Southampton.

**SPIRO'S** Hair Specialists, Est. 40 Years. Hair goods & Toilet articles; permanent waving, beauty shop, 45 expert attendants. Send for Booklet. "Hair and Its Care," 26 W. 38th St., N. Y.

**FRENCH HENNA D'OREAL** Imported Powder tones scalp, giving faded or premature gray hair a marvelous natural gloss & bright tint, \$1.10. Sent or applied, B. Paul, 38 W. 34 St., N. Y.

**JOSEPH**, 1 W. 34th, N. Y., saves you 40% to 50% on all hair goods. Elimination of ground-floor rent permits this. Comparison invited with 5th Ave. prices, styles and materials. Greeley 1819.

## Hair & Scalp Treatment

**SCALP** Specialist & Nerve Masseuse. Miss Taylor massages your head, neck & spine; quieting nerves & helps nature restore your hair. For summer months at Smith Bldg., Greenwich, Ct.

**MANUEL ET LOUIS—HAIRDRESSERS.** Imported Henna Preparation, \$2.50 box. Application in a private booth. Permanent wave by experts. Hair designs a specialty. 29 E. 48 St. M. H. 5737.

**PARKER'S** method of hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V." "Healthy Hair," 51 W. 37, N. Y. Greeley 202.

**ENGLISH HENNA SHAMPOO** Powders tone scalp, giving faded or graying hair a marvelous gloss and bright tint, \$1. Directions sent. Henna Specialties Co., 505 5th Ave., N. Y.

**WALDEYER & BETTS, SWEDISH SCALP** Specialists. Treatment consists of thoroughly cleansing hair and scalp without washing, promotes new growth of hair, 315-5th Ave., N. Y.

**BICHARA—PARIS AND LONDON.** Bichara's Henna Poudre brightens & tones the hair; Shampoo Delice lightens & strengthens fair hair. Natura Co., sole agents, 461-5th Ave., N. Y.

**FRANCES—7 TEMPLE PLACE, BOSTON.** Permanent wave, Nestle System. Manicure, Pedicure, Facial Massage. Hair work a specialty.

## Hats

**ADJUSTABLE** Fancy Hat Bands. Wick fancy bands & silk puggaree scarfs in a great variety of color combinations. Fit any size hat; club color to order. Wick Narrow Fabric Co., Phila.

## Health Foods

**BALLARD'S SANITARY EDIBLE BRAN.** Drugless Laxative. Ask your grocer. If he does not have it, send us his name and 35c in stamps for trial package. Ballard & Ballard Co., Louisville, Ky.

## Hemstitching & Plaiting

**HEMSTITCHING**, Accordion & bias Plaitings, Pinking, Ruching, Buttons covered, all styles. Fancy dyeing of nets, chiffons, etc. Mail orders. G. M. Sadleir, 384 W. 34th St., N. Y.

## Hosiery

**TIFFANY—"C"—SILK STOCKINGS—\$1.00** The celebrated make. Every shade. Pure thread. Pure dye. 3 pairs boxed. Send P.O.O. The Tiffany Co., Dayton, O.

## Hotels

**HOTEL MARTHA WASHINGTON**, 29 East 29th St., N. Y. For women. Rooms \$1.50 a day upwards. Meals a la carte; also table d'hôte. Luncheon 40c. Dinner 50c. Booklet free.

**HOTEL MAJESTIC**—Fronting Central Park at West 72nd St., N. Y. Accessible to all lines of traffic, but away from the noise of the all-night district. Rms \$2 day up. Copeland Townsend, Mng. Dir.

**HOTEL ALGONQUIN**, 59-65 W. 44th St., The Club Block of New York. Every room with bath. Rates from two dollars. Frank Case.

**THE COLBORNE**, 79 Washington Pl., N. Y. For Women; quiet, mod. rates. Most accessible to shopping district. Especially adapted for women traveling alone. Miss Ha Johnson. Tel. Spg. 8620.

**ANDERSON HOTEL**, 102 W. 80 St., N. Y. American Plan—Conducted by Women—Summer rates. Rooms with bath & meals. 1 person \$3 a day. 2 persons \$4.50 & up. Misses Anderson, Props.

**ANDERSON ANNEX**, 136 W. 82 St., N. Y. Quiet, inexpensive rooms with running water & use of bath. Single rooms 75c to \$1.00. Double rooms, \$1.25 day. Mrs. C. L. Anderson, Prop.

**HOTEL RICHMOND**—70 W. 48 St., N. Y. In the midst of the best shops, theatres & up-town business districts. Running water or bath in every room, \$1.50 per day up. E. B. Seaman, pres. & mng.

**HOTEL MARGARET** 97 Columbia Heights, Brooklyn, N. Y. Overlooking New York Harbor. Coolest & most delightful spot to spend the summer.

Three minutes from end Brooklyn Bridge. Room and bath \$1.50 per day. Beautifully illustrated booklet on request. E. D. DePuy, Mgr. Formerly of Plaza Hotel, N. Y. C.

**NEW WESTON HOTEL** Madison Ave., at 49th St. Accessible—Exclusive—Moderate Rates Appeals to the Discriminating.

**HOTEL VENDOME**, Boston, Commonwealth Ave., at Dartmouth St., 3 blocks from Back Bay Station. Ideal place to break the journey to and from New England Resorts. Booklet.

**WOODWARD**, B'way & 55th St., N. Y. Distinguished hotel for people of refinement. Especially attractive to women traveling alone. Easy access terminals, shopping & amusement center.

## Jewelry and Silverware

**MAILED FREE**—The blue book of jewelry, diamonds, silverware, ivory. 11,000 High-Grade articles at wonderfully low prices. Write for free copy. Charles L. Trout Co., 170 B'way, N. Y. C.

**MAXWELL and BERLET, Inc.**, Walnut at Sixteenth, Philadelphia, Pa. Precious Stones and Jewelry; also sole (Philadelphia) agents for "Tecla" Pearls, Rubies, Sapphires & Emeralds.

**BAR HARBOR 158 Main Street MAINE** Branch of Lillian Schorr, 23 East 54th Street, N. Y. Antique & modern Jewelry. Oriental & Fresh Water Pearls. Repairing.

**HUGOW PEARLS** need no introduction. A special offer of \$10.00 Egyptian Pearl Necklaces, both black and natural, during July, Aug. & Sept. Money refunded if not satisfactory. D.E. Rogow, 215-4th Av.

## Jewelry & Silverware Bought

**CASH FOR BROKEN JEWELRY**, Old Gold, silver. We pay highest prices for diamonds, watches, platinum. Est. 1886. Goods returned if offer refused. Callmann, 27 W. 37th St., N. Y.

**JOHN DALEY PAYS CASH** for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made, 654 Sixth Ave., cor. 38th St., Tel. Greeley 3945.

**S. WYLER, 6 EAST 46TH ST., NEW YORK** (Opp. Ritz-Carlton). Tel. Mur. Hill 6175. Specializes in purchasing high-class family Jewels and Silver. I have

**\$100,000 IN CASH TO INVEST** in Pearls, Diamonds, Emeralds, Sapphires and Pearl Necklaces. Entire Estates purchased.

**S. WYLER, 6 EAST 46TH ST., NEW YORK** Guarantees all correspondence and transactions entirely confidential. National Bank References. Established 1886.

**WE PURCHASE** fine jewelry, etc., at full value, even tho' already pledged. Service is discriminating, intelligent. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

**27 YEARS' EXPERIENCE** will guar. our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or telephone M. Naftal, 69 W. 45 St., N. Y. Tel. Bryant 670.

**MRS. T. LYNCH'S SON, Inc.**, pays highest prices for Diamonds, Pearls, Old Gold, Jewelry & Silverware. House founded 1844. 229 W. 42d St., near B'way, N. Y. Bryant 1686.

**CASH** For any discarded jewelry, new or broken. For any diamonds or watches. For any discarded false teeth with or without gold.

**SEND** by mail or express any gold, silver, platinum, diamonds, watches, gold leaf, magneto points, or false teeth in any shape. Nothing too small or too large. We send

**CASH** at once and return your goods at our expense if our cash is returned within 10 days as unsatisfactory. Established 1899. Liberty Refining Co., A. 432 Wood Street, Pittsburgh, Pa.

**OUT OF TOWN READERS OF VOGUE** while shopping in New York should use this Guide as their shopping directory.



## ARABIAN KNIGHT INCENSE BURNER

The charm of the Far East is mystery enshrined. Its weird fragrant incense up-borne on the wind. Wafts menacing phantoms in vapor from sight Dispelled by this magic Arabian Knight.

Made of Wood and Enameled in oriental colors Height 11 1/2 inches Price \$3.00 Complete with card and incense holder

## Jewelry & Silverware Bought

(Continued)

**WE PAY FULL VALUE FOR** Diamonds, Pearls, Colored Stones, Gold, Silver and Platinum. Also pawn tickets purchased at

**BENJAMIN'S JEWELRY SHOP**, 1584 B'way, bet. 47th-48th Sts., N. Y. Opp. Strand Theatre. Phone Bryant 4684. All business confidential. Est. 1895. Bonded by city.

**THESE ANNOUNCEMENTS** change with the seasons and even oftener. In this issue are "Fall's" offerings in every line. Read them over carefully.



# SHOPPERS' AND BUYERS' GUIDE

## Lace Novelties

**ANTIQUE** and Modern Real Laces, Wedding gifts, Table sets, bedspreads, etc. Modeled from your laces, gowns & lingerie. Laces cleaned & mended. Est. 13 yrs. Zallio, 561-5th Ave., N. Y.

## Ladies' Printed Stationery

**FOR INFORMAL CORRESPONDENCE**—Name and address neatly printed on 125 envelopes & 200 sheets Japan Bond \$1. Correct style & size. Ppd. Tiffany Press, Peru, Ind.

## Ladies' Tailors

**ORIGINAL MODEL SUITS** and dresses—extreme reductions throughout season. No approval. Schots & Co., 471-5th Ave., N. Y.

**J. TUZZOLI**, 15 West 45th St., N. Y., makes a suit for \$55 which cannot be duplicated under \$90. Quality & material, faultless in make & fit. Advance Fall models. Tel. 4740 Bryant.

**I. JACOBS & CO.**, Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street, N. Y. Formerly 7 W. 31st Street. Models for immediate delivery.

**SCHWARTZ BROTHERS**, Creators of styles for Fashionable Women. Tailored suits to order \$50 up. Ready to wear tailored suits \$19.50 up. Catalog ready. 429-5th Ave., N. Y., bet. 38 & 39.

**PA ADOLPHE de PARIS**, 46 St. nr. 5th Ave., Maker of Smart Tailored Suits. Also a special line of Sport coats, raincoats, outer garments, transparent coats, \$15-\$25. 41 W. 46 St., N. Y.

## Lighting Fixtures

**SALE QUALITY PERIOD FIXTURES** Ingenious Adaptations. Original Conceptions. Prices below retail. New Catalog No. 3. Display rooms, 105 West 13th Street, New York City.

## Linens

**THE PORTO RICO STORE**, 402 Madison Ave., N. Y. Exclusive Importers of wonderful Porto Rican Flax household & bridal linens. Monograms. Approval shipments. Leaflet.

**OLIVIA** Cross-stitched Linens and Designs. Something new in old-fashioned patchwork. Hand-quilted silk crib & bed puffs. Lists sent. Olivia, 166 Brewster St., Bridgeport, Conn.

**ASCHER-LEVIN**—Imported Art Bed and Table Linens; French Waists and Neckwear; Ladies' and gentlemen's handkerchiefs; monogram work our specialty. 561-5th Ave., N. Y.

**PURE IRISH LINENS** for the New Home. For the "Dowry Chest" or for gifts. 25c to \$125. Embroidered baby pillow, \$1. Send for booklet L. Kimball's Textile Shop, Norwich, Conn.

**CARREGGI LINENS** made in Italy; adapted to American uses, by Jane Listman's Shop "The Sign of the Samovar," Duluth, Minnesota. Prices and leaflet on request.

**BRANT LINEN CO.**, Fine Arts Building, Chicago. Illustrated Catalog of Household Linens and Handkerchiefs sent on request. Agents for The Irish Hand-Woven Linen Damask Co.

## Lingerie

**SILK UNDERWEAR and Negligees** to individual order. Exclusive styles, refined taste. Hand embroidered in artistically shaded colors. Mme. Paula, 622 W. 137 St., N. Y. Tel. Audubon 8692.

**SCHOOL OF THE NEEDLE**, 113 E. 34 St., N. Y. Tel. 8847 M. H. Needlework for foreign girls Monograms, fine embroidery, lingerie. Models copied. International Institute.

**MADAME THIBAUT CO.** Designers and makers of matinees, boudoir sets, silk lingerie, etc. Work guaranteed. Amer. Rep. Mme. Thibaut Sprague, 47 Herrod Av., Brockton, Mass.

## Literary Work

**MANUSCRIPTS UNIVERSAL** Society of Writers, Inc., Acts as Literary Agents to writers of reputation. Scales for plays, photoplays, fiction & all Literary Material. 220-5th Ave., N. Y.

## Maids' Uniforms

**DIX MAKE UNIFORMS** for Nurses and Maids and Morning Dresses, are quality garments. Sold everywhere.

**H. A. Dix & Sons Co.**, Dept. Y., Dix Bldg., N. Y. **NURSES' OUTFITTING ASS'N**—Uniforms for Nurses and Maids for house and street. Aprons, Collars, Caps, Coats, Bonnets. Catalog V. 450-5th Ave. (at 40th St.), New York.

## Milliners

**LOUISE SHEPARD**, 13 W. 50th Street, N. Y. Exclusive Shop for High-Class Millinery. Correct Mourning Wear to suit the individual. Tel. Bry. 7718.

**GERHARDT & CO.**, 12 East 46th Street, N. Y. Opposite the Ritz-Carlton. Originators and Importers of Exclusive Millinery. Moderate Prices.

**SPORT HATS** of distinction. Unusual and appropriate styles for every sort of outdoor wear. 448 Fifth Ave., New York.

**VERA**, 8 East 46th St., N. Y. A wonderful Collection of Stunning Hats—Original French Models—also my own creation, moderately priced.

**LANG, MILLINER**, The showing the newest French Model, we specialize in remodeling, using your own material. 13 E. 36th St., N. Y. Just off 5th Ave.

**"STEPPING STONES"** to the best and most unusual Hotels are these little advertisements. Vogue recommends their services to you.

## Miscellaneous

**PATTERNS CUT TO MEASURE** from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weiss, 41 West 35th St., New York.

## Musical Instruments

**KNABE VICTOR-VICTROLA** service is perfect. A request by mail or 'phone will bring you full details of Knabe Mail Order Service. Convenient Terms. 439-5th Ave., N. Y. Dent. A.

## Oriental Novelties

**CHINESE HAND-MADE LACES**, embroideries, rugs, porcelains, wallpaper, draperies, etc. Beautiful & desirable. We buy for you. Bklet. Pers Shopping Service, 19 Oumman Rd., Shanghai.

## Perfumes

**PARFUM L'OISEAU BLEU**—Latest creation of Tanti. Face Powder, Sachet, etc. Miniature s'ple Perfume, Face Powder, Sachet by mail, 15 cts. Tanti, Perfumers, 140 W. 34th St., N. Y.

**FULLAN PERFUME**, a delightful Eastern blend of Bichara, full of Orientalism; Lella, named for an Indian Princess; sample 50c. Bklet. on request. Natura Co., 461 Fifth Ave., N. Y.

## Pets

**SPRINGSIDE FARMS**, 21 East 49th St., N. Y. Boarding Kennels at New Hamburg, N. Y. We attend to transportation. Give your dog a good home for the summer.

**"BABY'S FIRST PONY"**—A live substitute for the nursery hobby horse. Our ponies bring health and happiness. Pamphlet. Valleydale Pony Farm, Martha's Vineyard, Mass.

**THOROUGHbred Toy POMERANIANS**; reasonable, strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

## Photography

**YOUR FRIENDS CAN BUY** anything you can give them—except your photograph. Champlain Studios, 306 Fifth Avenue, (31st St.), N. Y. Boston, 161-164 Tremont Street.

## Portraits

**MARY DALE CLARKE**, 665 Fifth Avenue, N. Y. Portraits made in Platinum or by Direct Color Photography. Studio closed during summer. Will re-open October first.

## Quilts

**WILKINSON** Hand-Made art quilts. From shop to home. To order only. Copied designs, superb workmanship. A trousseau specialty. Bklet. free. Wilkinson Quilt Co., Ligonier, Ind.

## Roof Garden

**HOTEL MAJESTIC**, 72nd St. Central Park W. Dine & dance in fair weather on the Hurricane Deck. Guild's Orchestra from Royal Buckingham Palace, London. Passport required, request yours.

## Rooms and Apartments

**THE ADRIENNE**, 319 W. 57th St., N. Y. Up-to-date pension—Telephone on every floor, private bath, good table. Special Summer arrangements. Apply Miss Proudfoot.

**13-15 EAST 64TH ST., N. Y.** Boarding-place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

**GRACE A. SMITH**—60 West 94th St., N. Y. Exceptional boarding. Mahogany furnishings. Four poster beds. 16 large rooms on one floor. Table unexcelled.

**ATTRACTIVE** home for people desiring comfort. Refined surroundings. Cuisine. Location unexcelled. Private Baths. Electricity. Newly furnished. Mrs. Ralston Hart, 50 W. 68 St., N. Y.

**37 EAST 63D ST., N. Y.** Pension, centrally located, comfortable rooms. Parlor floor dining-room, separate tables. Permanent arrangement, also tourists. Tel. 3637 Plaza. Mrs. F. V. Hart.

**No. 16 WEST 49TH ST.** Central location. Comfortable rooms, parlor floor dining-room, small tables. Permanent, transient. References. Tel. 3446 Bryant. Mrs. M. H. St. John.

## Rugs and Rug Repairing

**CHINESE, PERSIAN & ASIA MINOR** Rugs. In exclusive designs. Jones & Brindley, Direct Importers, Craftsman Bldg., 6 E. 39th St., N. Y. "The Maximum Value at Minimum Price."

**ORIENTAL RUGS** not to be found elsewhere. distinctive in character and moderate in price. Handbook on request. A. U. Dilley, Architects' Building, 101 Park Ave., N. Y.

## Shoes

**BAD FEET BENEFITED**. Our scientific foot-gear will feel comfortable and neat. We take casts of both feet. Balanced Shoe Co., 43 West 39th Street, N. Y. C.

**WORN SATIN EVENING SLIPPERS** recovered with your own satin. New process makes them like new. Send slippers, 14yd. satin & \$1.00 to Renu Slipper Co., Merrimac, Mass.

**GOLD & SILVER SLIPPERS** if soiled or tarnished can be recited or resilvered to look like new. \$3 a pair. Postage paid one way. Albert Trading Co., 225-5th Ave., Room 416, N. Y. C.

## Shopping Commissions

**MRS. H. GOODALE ABERNATHY** No charge. Shopping Commissions. 37 Madison Ave., N. Y.; 75 Boundary Road, London, N. W.; 12 Rue Rennequin, Paris.

**MRS. E. F. BASSET** will shop for or with you, furnish your house; suggest costumes. Goods on approval. No charge. 145 W. 105th St., N. Y. Tel. 4452 Riverside.

**MRS. SARAH BOOTH DARLING** Purchasing Agent. Accompanying out-of-town patrons. No charge. 112 W. 11th St., N. Y. Write for circular.

# ANOTHER VOGUE SERVICE

You, a seasoned follower of this "Baedeker of the Shops," have probably noted with fresh interest the illustrated articles featured for the first time in the pages of this issue.

Many readers of Vogue have expressed surprise and delight at the unusual and up-to-date things they have found among the Little Shops listed here. But there are still readers, we believe, who have never ventured among them. Undoubtedly, the reason is that in this limited space the Little Shops are unable to give you more than the briefest outline of their wares.

Therefore, Vogue is inaugurating a new service. Hereafter we shall reproduce in picture form for you each issue a few of the charming individual things which you would find were you to visit New York and use these pages as an actual shopping guide.

At the last moment before this issue went to press, Vogue visited several of the Little Shops and selected a limited number of their newest offerings to show you in these pages. Haven't you already asked yourself where they can be secured? The answer is simple:

Write to Vogue, mentioning the issue, the page, and the articles you wish. The name and address of the shop will be sent you at once. Better still, send a cheque for the cost of the article to the Vogue Shopping Service. The purchase will be made and forwarded to you without delay.

Listed in these pages are over four hundred shops whose merchandise is just as tempting as the articles pictured here. Perhaps most of these establishments are already familiar to you, but probably there many tucked away from the beaten track of your shopping rounds, which will afford you the thrill of delightful discovery.

These shops can supply anything you can possibly want—whether it be pet, piano, chintz or china. If you will read their announcements carefully, and write or call in person, you will find they are not only qualified to meet your needs, but anxious for the opportunity.

## SHOPPERS' & BUYERS' GUIDE VOGUE

443 FOURTH AVE.

NEW YORK CITY

## Monograms

**JANON CO.—MONOGRAMS**. Fine hand-embroidered monograms & initials on linens, hdkfs., lingerie, etc., 5c. up each. Small or large orders. Delivery in 1 to 3 days. 17 W. 45 St., N. Y.

**WINGENDORFF**. Artistic designs for monograms in drawn work, cross-stitch, eyelet, & cut-work. 718 Amsterdam Ave., 731 Lexington Ave., New York.

**FOUR HUNDRED SHOPS A DAY** How many shops do you visit in a day's shopping tour? Seldom more than a dozen.

**YOU CAN DO A MONTH'S** Shopping in the 400 Shops of these columns in less time than it takes to make a half day's shopping tour. Inspect them all before you buy.

## Musical Instruments—Cont.

**WILLIAMS' HAWAIIAN GUITAR METHOD**. New book containing twenty fine solos with concise, simple instruction for their rendition. Written in diagram, not notes. Price \$1.00. Cont'd below.

**HAWAIIAN UKULELES**. Delightful for vocal and instrumental accompaniments. Simplest instrument to play, knowledge of notes unnecessary. \$4 up. Wm. J. Smith & Co., 56 E. 34th St., N. Y. C.

## Nursery Appointments

**BABY BATHTUB**. 3 B Tub DeLuxe collapsed into 3" sq. Detachable white rubber-white enameled frame—fits regular tub. Guar. \$7.50, see Vogue 6-15th or write. BBB Co., 567 Quincy St., Chicago.





# SHOPPERS' AND BUYERS' GUIDE



## Shopping Commissions—Cont.

**MRS. S. D. JOHNSON**  
Shops for and with you without charge.  
347 Fifth Avenue.  
Opp. Waldorf-Astoria. Tel. 2070 Murray Hill.

**MRS. C. B. WILLIAMS**, New York Shopper.  
Will shop with you or send anything on approval.  
Services free. Send for Bulletin of Bargains.  
366 Fifth Avenue, N. Y.

**MISS HOLLIDAY WELLS**, NEW YORK.  
Shopping. Will accompany out-of-town patrons.  
No charge. References required.  
11 E. 41st St., N. Y. Tel. Murray Hill 7051.

**MRS. EDGENA BROWN TIPS**, 503-5th Av.,  
N. Y., shops for or with you without charge. A  
specialty of purchasing all articles of wearing ap-  
parel, etc., featured in Vogue. Mur. Hill 1731.

**MRS. CAROLINE FLOWS**. Experience has  
taught me that certain shops excel in certain lines.  
I will shop for or with you. No charge. Goods  
sent on approval. 7 W. 92d St., N. Y.

**ELIZABETH C. MALADY**—A personal acquaint-  
ance with New York's shops enables me to buy  
with taste & discrimination. Prompt service.  
Goods on approval. 33 Convent Ave., N. Y.

**"BEAUTIFUL THINGS I SEE."** Write for  
Free Weekly Fashion Letter with list of bargains.  
Shops for or with you. Anything on approval.  
Irene Stephens, 334-5th Ave., N. Y.

**MRS. HELEN ROBERTS**, 156-5th Av., N. Y.,  
shops for or with you, no charge. Early Fall  
styles procurable now, prices low. Private school  
orders a specialty. Tel. 1260 Fordham.

**KATE R. PETTIT**, formerly of New Orleans,  
purchases wearing apparel, housefurnishings and  
gifts. Services free. Accompanies patrons. Ref-  
erences, 60 W. 94th St., N. Y., Tel. 5254 River.

**IRMA KORY**, 21 W. 46th St., New York.  
Write me to keep you posted on bargains in N. Y.'s  
smartest shops. Services free. Goods on approval.  
References. Smart rows a specialty.

**MRS. EDWIN McALLA DAVIS**, 608 West  
116th St., N. Y., will do all kinds of shopping for  
you. Services free. Specializing wallpapers,  
chintzes, rugs and artistic furnishings.

**LOUISE R. ALLEN**. Shopping specialist. En-  
trust your commissions to the woman who knows.  
Trousseau, Sport Clothes, Oriental Rugs. Gar-  
den & Summer home articles, 537 W. 121 St., N. Y.

**HOT WEATHER SHOPPING** is tiresome. Order  
thru Miss Neville Chaplin. General shopping &  
summer novelties. Goods on approval. No charge.  
Chaperoning. 102 W. 80 St., N. Y.

**MRS. GEORGETTE DUNBAR EVANS** will  
keep you in touch with N. Y.'s advanced modes.  
Will shop for or with you, gratis. Chaperoning.  
References & booklet. 311 W. 95th St., N. Y.

## Smocks and Smocking

**SMOCKING** taught by partially worked sampler  
—one E. Z. Smocking pattern, cotton, needles &  
simplified smocking book for \$1.00. Helena  
Buehler, 210 So. 13th St., Phila., Pa.

**HAND-DYED SMOCKS**, \$7. In rose, blue,  
lemon, green & flame. Unusual buttons, white  
collar. Send bust measure. Children's \$5; with bloom-  
ers \$6. Mrs. G. B. Kramer, 156 W. 106th St., N. Y.

**THE SMOCKERY**—Hand-Dyed Smocks & Suits.  
Made in linen, cotton and crepe. Also Children's  
smocks. Catalog & samples on request. 7  
Chester Pl., Englewood, New Jersey.

## Social Etiquette

**Mlle. LOUISE AN AUTHORITY**. Excep-  
tional training abroad enables me to teach & an-  
swer by mail most advanced questions. 10 lessons  
\$1. Complete course \$10. 118 W. 57 St., N. Y.

## Social Secretaries

**LET US ADDRESS YOUR ENVELOPES**,  
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stealing of matter which has cost him time and money to secure, and the exercise of careful judgment to select for publication: it is as fundamental a law and as easily understood as the law against ordinary theft and robbery, and we do not feel that we should be asked to consider, and certainly not to accept any excuses, when our published material is stolen from us; any more than we should, if it were an ordinary theft.

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**CONDÉ NAST**

*Publisher*

## **To READERS:**

If readers of Vogue will bring to our attention the use by others in advertising or in editorial columns of any sketch or fashion design from Vogue we shall appreciate their co-operation in our effort to check copyright infringement.



# GOOD YEAR AKRON CORD TIRES

## Larger Tires With Long Life Built In

**O**VERSIZE, flexibility, and resiliency are the outstanding features of Goodyear Cords.

They combine to produce real riding luxury by absorbing most of the jolt and jar of travel; to give unusual freedom from tire trouble; and to work economies by giving the tire long life, and by saving power and fuel.

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Goodyear  
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Tread on  
Goodyear  
Cord Tires for  
Rear Wheels

Ribbed Tread  
For Front  
Wheels.



Remember the

## CHILDREN'S PATTERNS

To Plan Them Early

**R**EALLY, Vogue can scarcely wait to return from the London and Paris of this issue to get to the next. It's the Children's Number, you see, and though Vogue manages to enjoy itself every time it comes out, in the Children's Number it has the time of its life.

### AN EMBARRASSMENT OF IDEAS

It is pleasant to have so many new things, but it makes it a problem where to begin to tell about them. So, being thoroughly feminine, Vogue will begin in the middle and speak of the clothes that its own artists have planned for your particular children. Helen Dryden has been inspired by Vigée Le Brun and Chardin, Claire Avery went back to the moyen âge for her designs, and Maggie Salzedo sketched her sturdy young persons in the quaint products of her own superlatively Parisian brain. These are just some of the artists who have conspired to make your children look like Vogue sketches. And (we warn you, skip this if you wish; we are going to use harsh language) every one of the designs is absolutely practical. It is a hard thing to say of such small and helpless costumes, but it is the bitter truth.

### PAGE ON PAGE OF PATTERNS

But all that is just a start. There are pages of patterns for children's clothes—pages of different ways for you to make your children even more charming than they are now. The patterns take thought for every age, from the busy young person who has just mastered the science of walking to the sensitive young lady who would rather not be called a flapper. And it is not entirely a woman's world—there are many ideas for the important and rather arduous business of dressing his Majesty, the Boy. There are glimpses of real live children, too—royal children, snapped when they were not thinking of being princes and princesses, and snaps of our equally royal American kiddies.

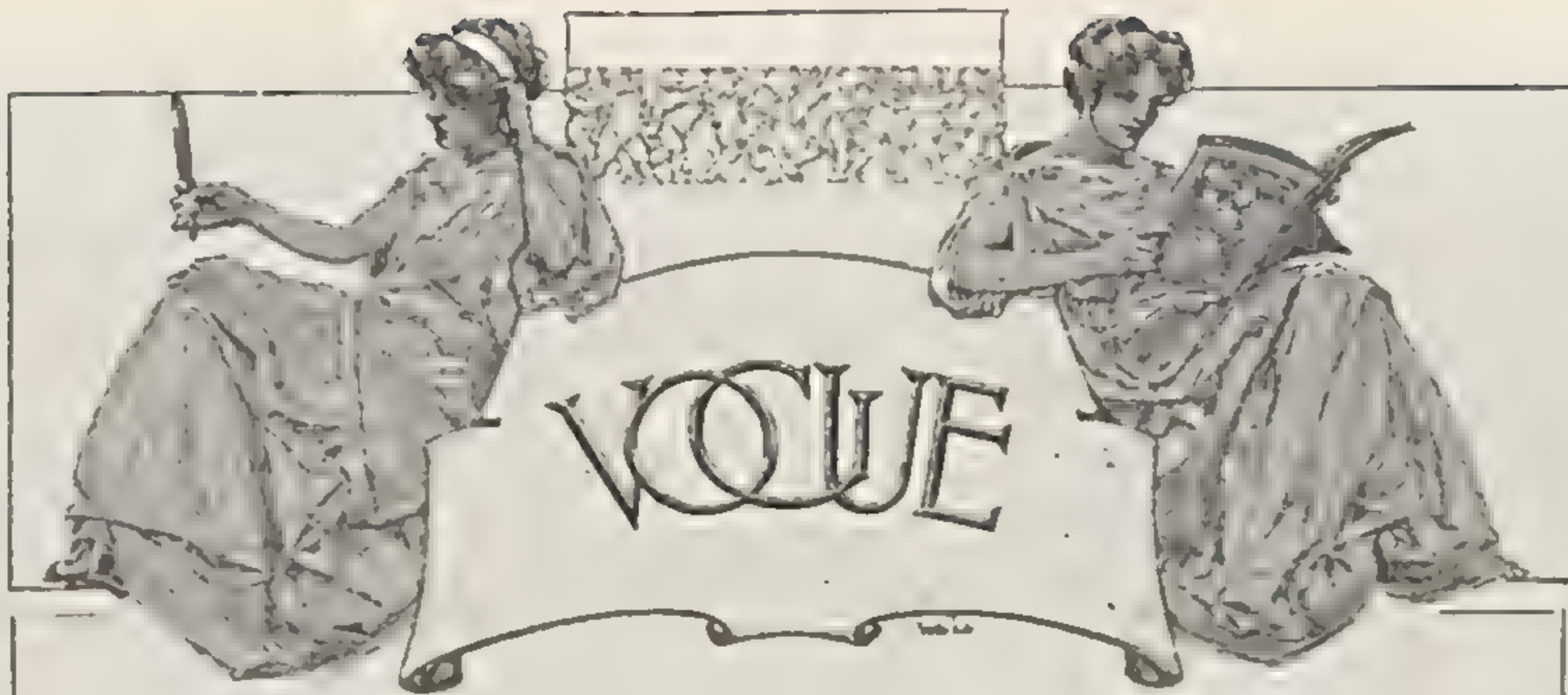
Besides, there are all the things that are children's—playhouses, for instance. We can hardly wait two weeks to show you those playhouses. And then there are some nurseries, Mrs. Willard Straight's and Mrs. Walter Douglas's among them—well, they haven't invented the right words to describe the charm of those nurseries.

### GROWN-UP MOMENTS

Even if it is the children's number though, it has its grown-up moments. Naturally, you have a healthy curiosity about what you are going to look like next autumn, and Vogue wouldn't think of keeping you in suspense. You will hear the latest rumors about furs, where and how and even why you are going to wear them. You are to find out whether to cling or to keep on flaring. You are to see the new materials and what is going to be done with them. The couturiers are fully prepared for next season, and they have told Vogue all the strategic devices of their autumn drive.

### SPEAKING OF PREPAREDNESS

There are some delightfully unposed snaps of smart society girls at the woman's preparedness camp where they are rookies—or does one say rookesses?—bravely learning what to do for themselves and us in case a war happens.



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The Next Vogue Will Be the

## CHILDREN'S NUMBER

Dated August 15

**P**ERHAPS you thought there could be nothing more to say about dancing, that it had all been said. We admit we did. But then Mr. Moderwell showed us an article of his on dancing, and we realized it could be done, that there were an amazing number of ideas that hadn't occurred before. He says, for instance—but it's all in the next number.



The cover of the next, the August 15, number of Vogue will be by Miss Morris

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V I S C O U N T E S S      C U R Z O N

*The Viscountess Curzon is one of the most beautiful women in English society, and like English society, she spends her "leisure" time in hospital work. The Viscount Curzon is the elder son of the Earl Howe, and is a commander in the Royal Naval Volunteer Reserve, with which he served at the Dardanelles*





# • V O G U E •

## THE ARTIST AND THE BALLET

These, His Original Sketches, Show What Happened When  
Georges Lepape Turned from Painting to Costume Designing

By JEANNE RAMON FERNANDEZ

*In "L'Age d'Or des Bêtes," the Hare, strictly according to natural history, is rather a nervous wreck. But that is all natural history means to him, for his fur is blue-gray and he wears high yellow gaiters*

*The Lark of "L'Age d'Or des Bêtes" is every bit as gay and carefree and tuneful and all that sort of thing as we have always been informed that larks invariably are—perhaps even a bit more so*



I REMEMBER a beautiful day in September in the year preceding the war, when, having reached Ravenna, I entered the basilica of Saint Apollinare and stood amazed before the beauty of the sixth-century mosaics which are supported on the twenty-four marble columns brought from Constantinople by Theodoric the Great, king of the Ostrogoths and founder of their kingdom in Italy. A procession of twenty-two maidens and kings in costly mosaic of blue and gold approaches the figure of Christ, seated on a throne and surrounded by angels. It is a decoration rich in color and composition, where the figures, each repeating the same gesture, give, so to speak, material form to the thought of the artist. The design is clear cut, with that decision which is given by an artist whose first concern is line.

"Beautiful women, like the women of to-day," said the sacristan, pointing out to me the golden robes of the maidens.

### THE ORIENTALISM OF LEPAPE

It was perfectly true, and from the moment when the peasant of Ravenna pointed it out, I perceived a similarity between those precious mosaics of the sixth century and the modern colored plates of Georges Lepape. His illustrations have marked a period which those who have lived in it can not forget and to which succeeding generations will turn to affirm that element, rational and artistic at the same time, which Persian orientalism has brought to the costuming of woman.

This orientalism we owe to Georges Lepape and to Paul Poiret, just as we owe to them, also, our enthusiasm for the supple and unconfined figure, the freedom of the hips, and the great simplicity of pose and movement now in favor. The conventional art which preceded this period in no way contributed to that appreciation of natural forms and pure line which we can follow through the ages of art, from the Greek statues to the immortal paintings of Botticelli and Leonardo da Vinci.

It is a fact worthy of note, however, that Georges Lepape is in no way a follower of the great masters of whom I speak. He is related to them by that mysterious and indefinable bond

which unites universal things, but he keeps a distinctive personality. His art is his own, essentially clever and wholly French, and those who try to copy his work, lacking his imagination, succeed only in producing a thin and impoverished mannerism, which does not serve to express any idea.

It is just this point that I wished to discuss, the wit of Georges Lepape, that charming and ironic wit which gives us subjects interpreted by Lepape and not Lepape drawings treating of such and such subjects. In his illustrations of modes, Georges Lepape, rejecting the repellent tradition which presents thousands of

models on a theme peculiar to each artist, pictures the mode with a gracious ease and an idea of the transitoriness inherent in the subject. It is a delightful psychology, quite in accord, you will admit, with the futility of our costumes.

Was it not Lepape who first made for the "Gazette du Bon Ton" whole pages of costumes without bodies to support them? Billowing in the wind, chiffon de soie or mousseline was expressed in sweeping line, bodyless, soulless, until the moment when the soul of a woman should make each bit of stuff her own, animate it, and give it life. Quantities of modes are created and presented, but the only important ones are those which some among us can make living things. Our garments must in some small way be a part of ourselves, of our intimate being. Thus it is that when Georges Lepape clothes the type which he prefers, he animates it; and gives to it that beautiful, calm, and almost hieratic bearing which we find in the paintings of the old Venetian masters.

"SET THEM IN ORDER, YOURSELVES"

Otherwise, and at all times when it is merely a question of showing new shapes, then, in an ironic fashion, he consents to draw for us conscientiously whatever he has before his eyes; but he refuses to take the responsibility of putting any type of woman within the garments. "Set them in order, yourselves," he appears to say.

Georges Lepape is a painter as well as an illustrator. He is devoted to his art, and the excellent portraits which he exhibits show us how accurately he portrays his subject. Following the method of the greatest masters, who, in their turn, recall the fine Chinese art of the thirteenth century, he makes no effort to pose his models. He places them before him without preparation, without elaboration or forced pose, and paints for us the soul of the man or woman with all the fine simplicity of one whose ideal in art is to seek beauty where it is to be

*The Crane's costume is much in little, particularly when one stops to think that in French the word for "crane" is but another term for "cocotte"*







Lepape's idea of the Pheasant of "L'Age d'Or des Bêtes" is a pompous gentleman, booted, gauntleted, and swathed in a glowing scarlet mantle



"L'Age d'Or des Bêtes" has its Raven, a dismal person fully as black as ever he was pained, whose very attitude seems to croak "Nevermore"

found, mingled in our life where it waits for us to seek it out.

Having so vivid an imagination, Lepape could not be blind to the possibilities of stage-setting and costuming. The stage, magic instrument for the play of colors, could not fail to attract him, especially as his first attempts in this field won a real success, when last November he planned the setting for the Rip revue, "L'Ecole des Civils," at the Théâtre de l'Athénée.

#### TAINE'S DOCTRINE

It was also to increase the brilliance of a revue by Rip that Lepape this season designed the setting and costumed the two ballets presented at the Théâtre Marigny. Before so harmonious and brilliant a use of color, one can not but recall the words of Taine: "In themselves and aside from their imitative use, colors have a meaning. A scale of colors which does not present any object whatever may be rich or thin, exquisite or heavy. Our impression varies according to their grouping; the grouping itself, therefore, gives a definite impression."

How pleasing and exquisite it is, the impression which is given by the procession of wild



Lepape heaped coals of fire on the ballet of "Les Maîtres de l'Heure," for at the final curtain such live Coals as this rolled across the stage

animals in "L'Age d'Or des Bêtes." The hare, trembling in his coat of bluish fur and his yellow gaiters, meets the duck, red-gloved and equipped with a provoking bill. It is the light in a clearing of the forest or the shimmering of water that we are reminded of in this world of animals, dull colored or flaming, like the Golden Pheasant who shows off his scarlet mantle, or

the Crane whose costume is of amazing psychology.

The second ballet, "Les Maîtres de l'Heure," phosphorescent and magnificent, brings us all the riches of metal personified in the most unexpected manner. After the bewildering beauty of the Russian Ballet, we might have thought that our taste and our love of luxury in decoration would be forever dulled. M. Lepape has taken it upon himself to show us that the French taste is as discriminating as ever.

#### THEY DIM ARABIAN NIGHTS

Gold, Silver, and Iron about which Rust is twined in bits of magnificent color, Lead, enormous and heavy, all are stupendous, decorative beyond anything that we could have imagined. And when at the falling of the curtain, glowing

Coals rolled across the stage, the scene was of a splendor to dim the most sumptuous vision of the "Arabian Nights."

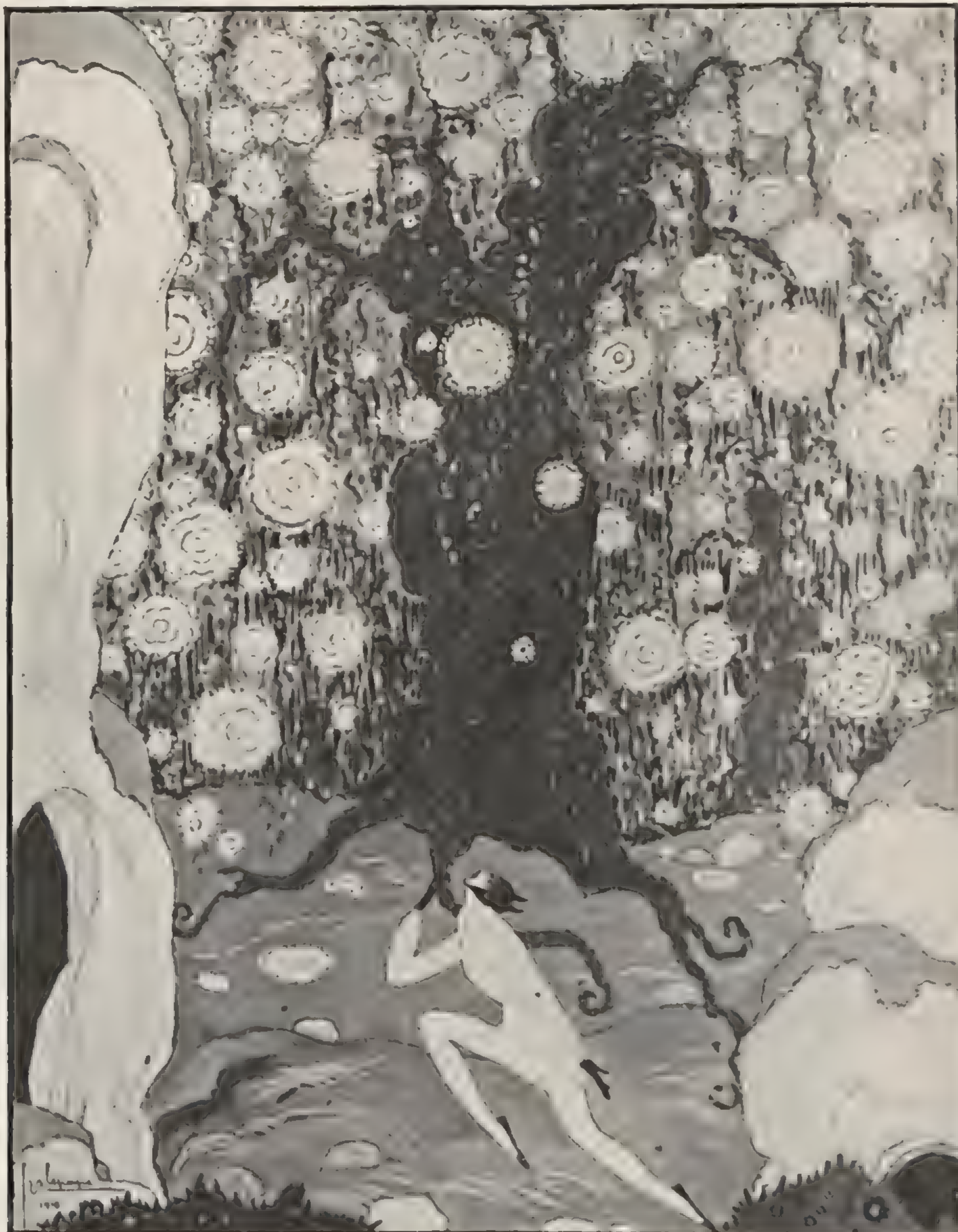
If, at the present time, under all the difficulties which the war puts in the way of such a production, Lepape could achieve so fine an effect, what may we not expect of him when again we shall live in the happy times of peace?





Heavy and ponderous and bowed down by his own weight is Lead of "Les Maîtres de l'Heure." He is tender-hearted, like most large round people, and melts into tears at the slightest provocation

As to costumes, the Ballet Russe went just so far; "Les Maîtres de l'Heure" went farther. For instance, there is the costume Iron wears, that loyal costume which cleaves to him through thick and thin, far closer than a brother



And then there is the Lepape conception of Rust, a graceful, drooping, mysterious figure who twines her willowy way through the metallic mazes of "Les Maîtres de l'Heure" and makes the metals shine by contrast

Though a veritable dream-forest, in "L'Age d'Or des Bêtes," houses the White Doe. She wears black slippers, gloves, and hood—these dream-forest are so apt to be dream. From the original painting made especially for Vogue by Lepape



ERTÉ, THE INIMITABLE, RESCUES FURS FROM THE TRADITION-BOUND

FURRIER AND CARRIES THEM INTO THE DOMAIN OF THE ARTIST

(For descriptions see opposite page)





# FOLLOWING *the* FORTUNE-TELLERS *of* WAR

SINCE the war, in Paris, ten fortune-tellers with cards flourish where one grew before, ten trance mediums are rapt in visions where before one clairvoyante practised her arts, and astrologers, seeresses with second sight, and palmists by the score thrive like so many green bay trees on the money of the credulous. Others interpret dreams, read fortunes in teacups or in handwriting, or gaze into crystals for some intimation of the future. The war is responsible for this state of things. Husbands and sweethearts are at the front and distracted wives and daughters seek, pathetically enough, some faint consolation for their hearts, some assurance, however slight, that affairs are not so bad as they think they are.

The fortune-tellers are coining money. Women of all classes, the colonel's lady as well as Judy O'Grady, the queen of the half-world and the concierge, one after the other pass up the dark winding stairways of the somewhat sinister abodes of these diviners of the future. For months and months, ever since the beginning of the war, this procession has never ceased. Hardly a feminine foot in Paris but has left its imprint on these dusty stairs; hardly a purse but has been lightened to a greater or less extent by the visit. Up the stairs, too, went I, led by curiosity, to demand in my turn a peep into the future—and not up one staircase alone but many, amusement finally taking the place of curiosity and amazement of amusement.

## THE ORIGINAL FIFTY-SEVEN VARIETIES

I visited them all—the astrologers, the palmists, and all the rest, and even discovered two or three new varieties. There is a small room at the top of a stair so dark that one is obliged to keep a finger on the button of the electric pocket lamp all the way, where a woman sits and bids you throw a cupful of tiny glass balls upon a green baize table. The balls are of different colors, and she pores over them when they finally come to rest, and reads slowly what she thinks she sees before her. Then she takes out certain balls. You throw again and she reads another chapter. More balls are taken out and again more until none are left but the crystal, and these are finally thrown with the white ball, which represents the inquirer; and in the position of these crystal balls the seeress reads the moment of death.

In a far corner of Paris I even unearthed a sand diviner, who squatted on the floor and muttered

The Parisienne, a Franc in One Hand and Credulity in the Other, Purchases Unofficial and (for Twenty Francs) Extraordinary Tidings from the Front



in his beard; but I am very suspicious of that sand diviner. Besides he told me a very bad fortune.

## A FORTUNE FOR A FRANC

One may buy a perfectly good fortune for a franc. In fact, my very best fortune cost no more. From one franc the scale of prices runs to ten or even twenty francs, for which sum the fortune-teller employs very large and extraordinary-looking cards with all kinds of cabalistic signs marked thereon. For twenty francs, one receives a huge and acceptable fortune.

Mme. Henriette, who looks into the future from the dingy recesses of a room in one of the streets

that stretch away back of the cemetery of Montparnasse, resembles a tragedy queen, with her great black eyes, but she was dressed like a concierge in a dull gray woolen wrapper, and a great gray muffler was wrapped about her neck. She had just lost a son at war, and handled the cards listlessly. It

was impossible to be interested in the monotonous recital, but I woke up when she said, "You will be married within a year." In one moment she had disposed of my husband, and had wedded me to another. It was so sudden. Another turn of cards and I was a rich woman. Once more and all my friends were dead and I was possessed of twin daughters. I began to be afraid.

"Don't you think," I ventured, "that you'd better stop now? I'll pay you just the same."

But the monotonous voice went on with adventures by land and sea—five francs' worth of adventures. She was an honest woman.

## THE SEERESS OF MONTMARTRE

Mme. Jeanne is the seeress of Montmartre and enjoys unusual prestige. What she tells you always comes true. Then, too, she has a parrot and a cat. I plunged, and recklessly ordered a ten-franc fortune. Mme. Jeanne wore a crystal necklace and very curious earrings—great crystal balls swinging from her ears by golden chains—and her hair was violently black.

"Cut, Madame."

The cards were very black and greasy and I cut the pack rather gingerly. She spread the cards on the table before her and stared at them with eyes that widened and grew wild. "You are in great danger," said she. "Peril is near you. Disaster is in the air. You must flee—flee." She shuddered and gazed fixedly at the danger that threatened me in the cards.

Flee, of course—but where? I thought of the waiting taxi. And what was the peril so imminent—a bomb from some hovering taube or a poisoned dagger? Or was it merely some lurking microbe? Was it?—but she went on. "It is a woman, a blond woman. She is your enemy." Was that all? I breathed more easily. They are all enemies. On the whole it was a very exciting fortune, a thrill in almost every card, but it never came true. The cat spoiled it. When the black cat of a fortune-teller jumps up to be petted, the fortune does not "take."

In a street not far from the Bastille, up three flights of dingy stairs, I found Mme. Thérèse, who peers into the future for two francs. For five she will answer any question you ask her, and for ten—what would not Mme. Thérèse do for ten francs? I chose a two-franc fortune and never in my life have I received so much for such a small sum. Mme. Thérèse wore a red wig and a veil of black Spanish lace falling from a high comb. On her fingers were many rings and she wore what appeared to be clusters of earrings in her ears. The effect was very odd—as it was meant to be.

"I see a dark man in your cards," she said. "He follows you everywhere. He will offer you something but you must refuse it. He is a bad man." Having thus introduced the villain, she proceeded to spin me a varied fortune and she spun it exceeding long. "But there is a woman with red hair," she went on, "who will be your friend. You must see her often—this red-haired woman."

## IT PAYS TO ADVERTISE

Next I visited a clairvoyante who told me that I would find in a book which I had not opened for a long time something which I had lost; but as I had lost nothing, I lost confidence in the powers of the clairvoyante. Then an astrologer told me that the wrong star was in the ascendant at my birth, which accounted for all my ill-luck; but that if I would consult an astrologer often enough he could advise me so that the naughty star would lose its influence. It was a neat idea, and quite worthy of an astrologer.

At least a hundred years old is Mme. Marie, and it is a mystery how she manages to climb her five long flights of stairs. (Continued on page 89)

# AN ARTIST IN FURS

TIME was when our maternal ancestors purchased with infinite care the fur coat which was to live forever—or at least as long as the owner. Linings came and linings went, but the fur coat went on forever. But to-day "whatever is, is wrong," so the artist decides that although riding habits must settle down into a stereotyped conventionality, fur fashions may not, for they suggest too many unusual and beautiful treatments to be consigned to this fate. So the artist takes them into his domain and away from the tradition-bound furriers, and designs symphonies, tone poems, minuets, and even country dances in furs. Why not a black and white checked fur coat, such as Erté designs (upper right of the opposite page) of ermine and mole with linings of white satin—or (beside it) a wrap of ermine and ebony buttons, swathing itself about the figure and finally ending up in a muff—which gives it the name, "scarf muff"? Or, perhaps, if not a checkered coat, a striped one (lower right) of ermine and otter with trimmings of white fox will do. The tassel which holds sway at the four corners, is—'tis Erté's, hence its unexpectedness—of cerise, white, black and blue. Vests there have been before but surely never

one such as this (lower middle) of ermine with sleeves of mole and mole-covered buttons, and to crown it all, an ermine collar fashioned after one worn by the ancient doges of Venice. An ermine scarf assumes wrap-like proportions (lower left) when it twines itself over the arms and under the arms and finally laces up the back.

Then there is the fascinating subject of muffs. One (lower left) is pillow-like, flat and very round, and banded with ermine and skunk and embroidered in the very center with a motif of silver, blue, orange, and white. The twisted cord whose brief life begins in the motif ends in a gay tassel. Another muff (upper left) is of zibeline with a bag-shaped pocket or, if one pleases, a pocket-shaped bag of green satin weighed down by the presence of a silken tassel. And still another muff (upper right) is of otter, three-cornered in shape and embroidered in silver, blue, white, green and black, and edged with fox.

And last, but never the least, are boots—carriage boots of ermine topped with bands of skunk and fastened with steel buttons; and the heels? Why should they not be gaily embroidered in steel and in silk in shades of black, and white, and orange, and violet?





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*The Allies are advancing mile by mile, the Bois is sunny, her hat and costume are just as she dreamed—isn't that enough to make any Parisienne smile?*

*Between war charities, the Parisienne finds a few spare moments to exercise her umbrella in the Bois. Please observe the bit of local color in the background*

*In the bright lexicon of Paris, "jersey" and "chic" are synonyms. That object in this jersey-clad lady's arm is under the impression that it's a real dog*

## PARIS SPENDS *the* SUMMER *in* JERSEY



WORTH

*Once in the lifetime of a designer comes an original idea about combining blue and black taffeta. When it does, this is what happens*

Paris Can Think of But Two Things—  
War and Jersey; for Jersey Is No  
Longer a Fabric, It Is an Obsession

*"JOURNAL humoristique, littéraire, artistique, de la vie des Troglodytes; qui paraîtra quand il pourra et où il pourra. . . .  
"Défendu aux Embusqués (Epilés).  
"Le seul irrégulier du front qui n'ait pas de collaborateurs académiciens."*

*"Journal humorous, literary, and artistic, of the life of the Troglodytes; which comes out when it can and where it may.*

*"Forbidden to shirkers.*

*"The only irregular newspaper at the front which has no academicians among its contributors."*

### A TRENCH NEWSPAPER

These explanatory words appear on the announcement of *Le Poilu*, a new newspaper of the trenches. In a clever play on words the editorial management (*direction*) is given as N. E. S. O. (*Nord, Est, Sud, Ouest*), the points of the compass; and the contents of the plucky little sheet show the unquenchable spirit of the French soldiers at the front. The sketches, the jokes—the advertisements, even—are inexpressibly droll. Characteristically French is *Le Poilu*, which is only one of a hundred and fifty little sheets which are produced "when and where they can" by the soldiers in the trenches. Enlivened by jokes—a bit rude, perhaps, but pardonable—and amusing sketches, and varied by inimitable advertisements are these unique little journals, which are circulated among the soldiers along the long line of the front and



WORTH

*If she feels that woman's place is on the yacht, then a white gabardine costume with white braid and tassel has been planned for her*



sometimes stray as far afield as Paris, where they are greedily snapped up by collectors.

#### IN HONOR OF GALLIÉNI

The placards which called on the citizens of Paris, in the name of the government, to do honor to the dead General Galliéni were scarcely needed. All Paris poured into the streets, which passed the funeral cortège—thousands upon thousands of French people to whom the death of the heroic defender of Paris was a real grief. And the passing of the slow-moving procession through the dense, silent throng was most impressive. Not only were the walks crowded to the limit but every window, balcony, and jutting cornice was occupied. Roofs, even, were crowded with spectators. *Défenseur de Paris*, "Sauveur de Paris," read the inscriptions on the huge wreaths and floral emblems which weighted the carriages preceding the funeral car, which was draped with the colors and festooned with purple gauze. Men and women sobbed as the car passed with the kepi of the dead hero, and his coat, and his sword resting on the empurpled tricolor; and the black-caparisoned riderless horse drew a murmur of grief as it passed through the great awed assemblage.



*A mist of white tulle, a shimmer of white satin pearl embroidered, pink roses, a silver brocade train—these are what make a woman's evening*



*Not so slim as frocks may become again, and certainly not so wide as they have been—that is the story of this corded and fringed beige gabardine*



*This designer's favorite indoor sport is the making of miniature dresses. This time she worked with red toile de Jouy and a red crêpe hat*

The President of the Republic, his head bared, followed the car on foot, walking with the Prince of Monaco; and after the members of the senate, the deputies, the diplomatic and military groups, came representative companies of the troops formerly commanded by the dead General—swarthy Moroccans, in stained uniforms and battered metal helmets, inky Singhalese with rings of gold or silver in their ears and tribal scars seaming their black faces, young French soldiers in creaking new equipment, and in array after them, detachments of marines. The procession passed slowly and the vast crowds of people who had been standing patiently for hours to pay a last tribute to the defender of Paris, waited until the last "scout" had passed before turning homeward or seeking refreshment at some café.

Conspicuous in the procession was a delegation of chauffeurs representing the taxicab drivers who under the orders of Galliéni carried the army of Paris to the Marne; they, too, in those desperate days, formed a part of the army of Paris.

#### TRYING TO FORGET

At present, there is little that is important to be seen at the theatres. The Marigny is crowded nightly, as the revue



*"Any material so long as it's jersey," says Paris. So this costume is gray-beige jersey and dark-blue ribbons buttoned with beige*

*This red toile de Jouy beach apron differs not from its junior, save that its sleeves attained their majority, and it acquired a basket*



by Rip proves a great success; and there is a new series of horrible playlets in as great favor as of yore, appearing at the Grand-Guignol.

The Palais-Royal was crowded on the occasion of the public performance of Sacha Guitry's comedy, "Le Veilleur de Nuit," which proved, if the laughter which it aroused was an indication, tremendously amusing. By the same token, just at the end of the last act the audience was moved to tears.

#### TO AMUSE PARIS

M. Guitry played the rôle of the amorous artist and Mme. Charlotte Lysès, who is Mme. Guitry, created a real sensation as the maid. Mme. Lysès is a very handsome woman but her beauty was absolutely effaced by her make-up, which was even more unusual and ludicrous than the make-up of Cyrano. In the character of the maid she did a most excellent bit of "character" work. M. Duquesne played Monsieur, and pretty Mme. Jane Renouardt, in several fetching frocks by Callot and



PAQUIN

*With strict impartiality, the designer took old-blue taffeta and white taffeta, evolved a frock, and weighed it down with narrow bands of skunk*



PREMÉT

*Just as unsophisticated as a Paris frock can be is this mauve muslin affair, with nothing more worldly than white buttons to trim it*

a most exquisite negligée by Lanvin, was Madame.

Just as the tree-toad sits in the hollow of a branch and chirps for rain, so in these latter days we hide ourselves in the depths of our wardrobes filled with hooped harmonies in taffeta, and pray for narrow skirts. And the narrow skirt is already on the horizon. Just what form will be substantiated by the mid-summer openings it is difficult to say, but here and there, in the Bois or in some tea-room, we glimpse a new silhouette which may (or may not) herald the new modes. And in that portion of our brain which concerns itself with the vanities and vexations of life, we ponder these things.

#### FROM HOOP-SKIRTS TO —?

Are we stepping out of hoop-skirts into the fashions of the Directoire? Once—yes, twice—in Paris recently I have seen frocks built on the purest Directoire lines. Must we with heroic scissors shear the flounces from our skirts? Shall we once more walk abroad looking like long, slim, sleek, slender saplings?



PAQUIN



PREMÉT

*(Above) Evidently, yellow worsted embroidery never knows when to stop. It even goes as far as a frilled white organdy camisole, tied with yellow ribbon*



PREMÉT

*(Above) A strip of point de Paris lace, an occasional ribbon, and two wreaths of tiny rococo flowers—that can be a camisole, in these times of efficiency*



PAQUIN

*(Left) It is mostly of silk of the color of dead leaves, and it has fringe and passementerie of its own color, and, just because it's summer, dark fur*

*(Right) Old-blue taffeta considered itself above silver gray taffeta, save at the sleeves. The V at the neck went a bit too far, but there was some saving tulle*





LUCIE HAMAR

Very smart is the little hat of white silk jersey, and most appropriate for use with the tailored costume which is seen everywhere in the streets of Paris these days. The only trimming is the band of blue and white wool galloon high up on the crown



LUCIE HAMAR

If one prefer the wide-brimmed hat for use with the tailored frock, and one would, for the sailor hat is a Paris favorite, then one selects a brown straw, as wide of brim as is becoming, and tops it off with a suggestion of autumn,—black velvet



MARTIAL ET ARMAND

Blue mousseline was banded once, twice, and thrice—and oddly knotted—with ever-widening bands of blue taffeta to form a very full skirt beneath the low-cut bodice of taffeta, mousseline, and white lace. When Mme. Jane Danjou saw it she wore it in her new play

On the day of the Galli ni funeral she wore a modest Directoire frock of gray serge, and a gray straw hat and a scarf of black satin and pearl gray chiffon held in unretiring, coquettish place by a pearl silk and chiffon rose

Shall we once more be able to fashion a frock from a metre, more or less, of cloth? Or shall we go about limply in ample, "boneless" robes with knickers underneath instead of petticoats? It is a tormenting question.

#### AND WHERE IS THE WAIST-LINE?

And the bodice—can it be that it is growing shorter and tighter and generally more scanty? Judging from some recent models from leading houses, the waist-line is creeping up until what remains of the basque might be merely the top of an Empire frock. By contrast, Mme. Lanvin and some other houses are swinging some frocks straight from the shoulder and girdling them loosely rather low about the hips. Both of these styles are pretty, both are worn, and both may be pronounced good by the midsummer openings.

And what is to become of the Russian blouse, the peplum blouse of muslin which Ch ruit has sponsored so consistently all season? So far there is no answer to this question; but dainty summer crepons and muslins by the score are made in this style—simple skirted blouses over plain and not too wide skirts. The blouses are often trimmed with bands of fur. Some of the prettiest of them are of citron mousseline, or of rose mousseline embroidered with white thread; and some of the most inexpensive are of mauve cotton crepon, collared with white muslin.

#### WHEN IN DOUBT, USE CROSS-STITCH

The newest hand-bag is made of brown faille and ornamented with bands of brown straw, very soft and supple, with roses and leaves done in colored beads partly on the straw



MARTIAL ET ARMAND

What could be more youthful or more vastly becoming than a frock of white tulle crossed surplice-fashion to form a bodice, and embroidered with incrustations of toile de Jouy? This, too, Mme. Jane Danjou wore in "La Charrette Anglaise" at the Gymnase





LELONG



JENNY

*A coat of red velours de laine continues, after the fashion of coats, in the ways of unabated fulness, with only a pretext of being belted. The high collar and the every-little-while edging at the bottom of the coat are of bands of seal*



JENNY

*The fashion of trimming frocks with fur has become a fixed habit with the Parisienne; hence this frock of marron silk serge embroidered in the selfsame color and banded on the nethermost edge of the skirt with seal*

and partly on the silk of the bag. New bags of checked silk in black and white are embroidered with colored silks, in cross-stitch.

Very smart are the small round hats covered with piqué or foulard which are worn just now with tailored frocks. With a gray frock—the pepper-and-salt gray which has returned this season after years of absence “in the colonies”—a hat of black satin foulard dotted with white is worn; and with a beige *tailleur*, a dull blue foulard with coin-spots of white is very dashing. Striped foulards are similarly employed.

#### THE BRIEF TALE OF LINGERIE

It is significant that much of the latest lingerie bears the stamp of the Directoire. Only yesterday I visited the salons of one of the very cleverest lingères of Paris, and there I was shown an array of transparencies so bewildering and so irresistible that my purse simply flew open of itself, and I was able to rescue only a few stray coins. The garments were exquisitely fine, ravishing beyond belief and brief beyond expression, and they were so delightfully original in design that it is doubtful if sufficient ideas remain in the heads of the designers of lingerie to create another such display.

Delicate as the new lingerie is, very little lace is used in its construction. Lace is growing scarce, I am told, on account of the war, and is, besides, very expensive; so much of the new lingerie goes laceless. It is made of voile-de-soie, a thin, firm sort of chiffon, and is delicately trimmed with tulle or a bit—a very little bit—of lace. Some of the prettiest is made of voile in two shades,—rose voile, for instance, bordered and inset with bands of yellow voile, with all the



LELONG

*As simple as a blue serge frock ever has been, and as desirable, is this one trimmed with demure gray buttons and buttonholes and equally demure gray bindings. What there is of belt is a band of gray embroidery*

*Who shall deny the becomingness of the quaint blouse of black satin (if the wearer be but passing fair) when the coat of her red velours de laine seal-edged suit in which she appears in the middle above, be removed?*

seams à jour. New models in black voile with all the seams à jour, and all the edges picot-finished, are very striking.

There is a nightgown cut like a man's night-shirt, just covering the knees; but it is made of transparent rose voile—or black voile—and on the rose, sleeves and bands are of voile in a deep shade of coral. But despite its brevity and the severity of its lines, this night-shirt-gown has been a great success.

#### THE WARDROBE ADMITS A SORT OF “MIDDY”

There are pajamas of odd new shape, made of voile in pale shades of rose and yellow shirred on ribbons at the high waist-line, shirred again at wrists and ankles, finished with pendant frills. One-piece pajamas on Chinese lines are made of thinnest silk, with inset bands of silk of another color. These are very odd. There is a dressing-gown fashioned on similar lines and a negligée and nightgown which resemble a glorified and somewhat elongated “middy” blouse. They are laced up the front with ribbons made of chiffon, doubled. There is a new rose voile *pantalon* with suspenders, quite masculine, and a dressing-gown made of three different shades of voile—the outer rose, the next blue, and the “lining” of mauve voile.

The fashion of trimming summer frocks with fur has become a fixed habit with the Parisienne, and the fur wrap has now an assured place in the summer wardrobe. One sees more and more fur wraps each day, and, indeed, the winds that blow are cold, it rains almost daily, and the sun has apparently forgotten how to shine in Paris. Jersey can scarcely be regarded now as a

(Continued on page 39)



# AN ALCHEMIST IN PERFUMES

Not Novelty (For That Thrill the Woman of the Hour  
Experienced From These Perfumes Some Time Ago) but  
the More Enduring Charm of Distinction Commends Them

WHO knows Rosine, the perfume-maker,  
—is she fairy, goddess, or vestal?

Our minds, intensely curious, seek  
to understand this incredible being,  
who flits along paths flaming with roses and across  
fields marvelously white with narcissus to steal the secret of their  
fragrance and bring us back their perfumes, powerful and intoxicating  
to the verge of ecstasy. She comes so near to us in her under-  
standing of our intimate soul and heart, yet she is ever distant and  
enigmatic, a sublime alchemist compounding magic perfumes for us.

Perhaps she lives in  
the double garden of  
which the Persian poet,  
Saadi, has sung,—his gar-  
den of roses and fruits,  
so penetratingly lovely  
are her perfumes. Or it  
may be that she mingles  
exquisite white strawber-  
ries with petals of red  
roses, such as the gov-  
ernor of Ispahan sends on  
great silver platters to  
noble guests within his  
city.

Of this we may be sure:  
Rosine has traveled in  
far lands. She has been  
in Persia, the country of  
talismans and secrets of  
beauty; she has seen  
China and superstitious  
India; and in all her  
journeying, wherever the  
poet finds that the world  
is full of music, Rosine  
has found that the world  
is full of perfume. She  
has known the wonder of  
the eastern night on the  
terraces of Bagdad, to  
which there rises from great rose gardens below a perfume of roses  
which outlasts the summer. Somewhere in China she has en-  
countered that caravan which for miles "sweetens all the air with  
fragrant spice and breathing gums, attar and myrrh," and its  
merchant has confided to her the secret of his cargo. And then,  
in order not to lose the charm of mystery, she has inscribed her  
bottles with mystic symbols. She has deciphered the Chinese  
characters in ancient manuscripts and brought us back a  
secret which dates from remote ages of the Celestial Empire.

For "Nuit de Chine," a fragrance as indescribable as  
eastern moonlight, she has written the Chinese legend at  
the right on this page. It is thus interpreted. At the top  
is the Chinese character *Hoa*. Let no one mistake this for  
a mere letter of the Chinese alphabet; it has a whole volume

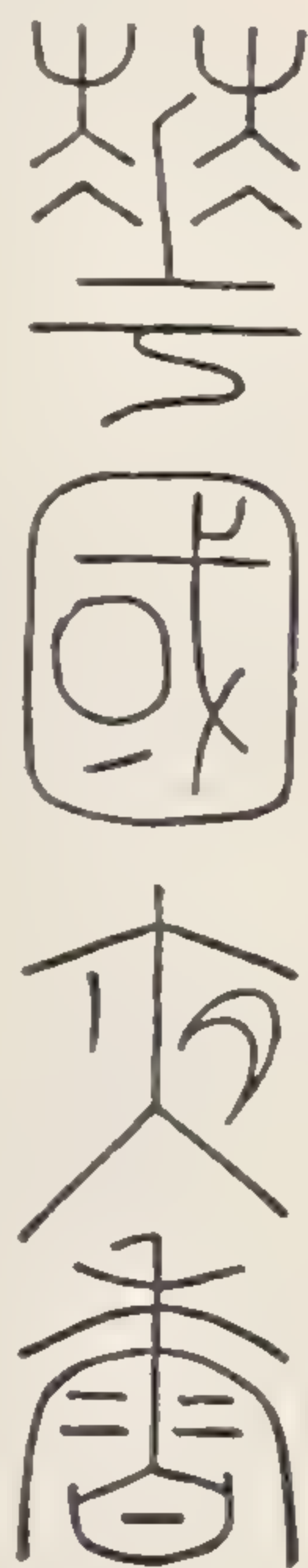


of significance all its own. The two corresponding parts on either  
side of the line represent opening flowers. In the middle rises the  
stalk of the plant, and below the root winds its way into the  
earth. All this, of course, signifies a blossoming plant, and  
the character has been chosen to stand for China, the Flowery  
Kingdom. Just below this sign is the character *Koño*. The  
outline indicates a limited area, the land which a feudal lord  
could cover with the arms of his retainers. Within are lines  
denoting the residence of the lord, and the whole character  
signifies kingdom or country. In the following character *Te*,  
the crescent moon is clear to the most casual observer. The  
elongated figure is the long shadow of man cast on the earth  
by the rising moon. Hence the significance of *Te* is night.  
The last character of all, *Hiang*, denotes the pleasant odor of  
fermenting millet and thus comes to stand for any delicious  
perfume. It is made up of the blade of the millet with the  
stalk, crossed by two lines representing the earth and the roots,  
while below the long curved line is a sign representing a bowl  
containing millet and above it on either side are the parallel  
lines indicating fermentation.

"Le Minaret," subtle and sweet, calls up a vision of deserted  
streets with trees drooping in the heat in some eastern city,  
where the noonday sun gleams on the rose and blue of oriental  
palaces. It leaves a scent of myrrh and Indian pink which  
follows one, troubling and bewildering. "La Rose de Rosine,"  
gives the perfume which remained upon the alchemist's fingers  
after she had pressed gently between her hands handfuls of the  
roses of Ispahan. The perfume of these roses is made into deli-  
cate flakes which float upon the water in which one washes the  
hands, and leaves on the fingers a delicately persisting perfume  
and a little of the red of the petals.

There is also "Toute la Forêt," a perfume of lily-of-the-  
valley, of wild fern, and of dew-sprinkled earth, all the morning  
freshness of the great woods and the damp moss. Yet other  
unusual perfumes are "Fanfan la Tulipe," "l'Espalier du Roi,"  
and "Madame et Monsieur," a double perfume, the two com-  
ponent parts of which are readily distinguishable. A most  
original idea is the "Mouchoir de Rosine." As flowers cor-  
respond to colors, colors, in turn, correspond to perfumes, and  
these handkerchiefs, silky and fine, are made in the perfect color  
for each perfume, that both may combine in suiting the humor  
of the moment.

But besides her intoxicating perfumes, this perfumer makes  
boxes and bottles which are of an amazing originality and which  
are sometimes deeply symbolic and sometimes merely charming.  
The box which holds the Persian rose perfume suggests the  
decorated tiles on seventeenth-century buildings in Ispahan.  
A veritable casket holds the "Nuit de Chine"; it is of braided  
gold on a black background and within is a flagon with  
two handles of lapis lazuli, which match the stopper.  
A bottle fashioned after an acorn holds "Toute la Forêt,"  
and its box, oblong and rounded, resembles a hillock in  
the forest. The bottle for "Le Minaret" is covered with  
gold lace, and has a gold stopper from which is sus-  
pended an amulet.





# THE KISSING OF HANDS

Here, Indeed, "the Style Is the Man," and Here Is a Man's Best Chance of Being Irresistible

By ROGER BOUTET  
de MONVEL

SOME scholars assert that the custom of kissing hands goes back to the time of the Greeks; others hold that it comes to us from the Romans; and M. de Tocqueville, the eminent historian, in his "Traité du Baiser" (Chapter VI), leans to the belief that the land of its origin is Spain. Shall I admit it? I have, as far as I am concerned, my opinion already made on the subject and I am of the opinion that the kissing of hands could have originated only in France. Once this is decided, we fall back, alas, into the most painful uncertainty.

## IN THE BEGINNING

When and how did the kissing of hands originate?

There are those who maintain that it was, in the beginning, a result of feudal customs, that the vassal thus marked his deference to the sovereign lord. Other students protest and declare, perhaps not without keen intuition, that it was first of all and always a proof of gallantry, that from the time of the crusades no knight ever met the lady of his heart without bestowing upon her fingers a "mad" little kiss, which was followed by a second kiss when he took his leave, and this second was not less



Sketches with this article by Marty



*Did he meet a duchess, straightway he bowed to the earth, advanced three steps, bowed to the earth anew, and taking the hand which she held out to him, "Duchess," he would say to her, "grant me the honor of laying at your feet my most respectful homage"*

*My grandmother took an intense interest in training me in fine manners; it is not for me to say what was the final result of these first instructions*

"mad" than the first. It is proved notably that King Charles VII frequently lent the authority of his own example to this custom, and King Charles VII knew how to live. But in the matter of definite fact, all that advances our research but little. In spite of the minute investigations which I have made and the learned works that I have consulted, the problem remains impossible of solution. We cannot define exactly and precisely the origin of the custom of kissing hands; Let us content ourselves with saying that the custom has continued in favor throughout the ages and let us turn our attention to the place which is given to it in the manners of our own day.

It is still a very large, a leading place which this age-old custom holds. As far back as I can remember (I am speaking now of the time when I gave up walking on all fours to stand upon my two legs), I recall that my grandmother took an intense interest in training me in fine manners. It is not for me to say what was the final result of these first instructions; but it is certain that in the effort to bring me up as I should go, that excellent lady spared neither trouble nor advice.

"The proprieties," she used to say to me over and over, "never forget the proprieties. They are the proof, the distinctive mark, the touchstone of the gentleman. Remember that above everything, woman should be the object of your courtesy; learn to pay your respects to her as custom demands and study the art of kissing the hand of a beautiful woman gracefully."

## VAULTING AMBITION O'ERLEAPS

Like an obedient child and relying upon the wisdom of my grandparent, I

*In my zeal, I fell madly upon the hands of every woman who came within my reach. "That child," sighed my grandmother, "will never learn to kiss a woman's hands; and besides, he toes in"*





acquired the habit of seizing upon the hands of all the women who came within my reach. It appears that in this practise I displayed rather too much zeal (oh! wholly without ill intention). Women were startled by my voracity, and my grandmother despaired at times of ever making me a gentleman.

"That child," she declared, "will never learn how to kiss a woman's hands, and besides, he toes in."

They decided to remedy this last defect, and they confided me to the care of M. Gentil, teacher of dancing and correct carriage. Oh! he did not toe in; he glided, with head slightly bent and with an amiable smile, looking to the right when he went to the left and to the left when he went to the right, glancing at the mirror and smoothing the lock of hair which surmounted his clean shaven face with chin resting graciously on his white cravat. He began by giving me a lecture on the history of manners.

"The quadrille and the ceremony of kissing the hand," he said, "are in themselves the final word of the art of dancing for drawing-rooms. To reach this height of perfection, we have had to pass through long periods of experiment: there were the sacred dances, such as that of David before the Ark; there were war dances, like the pyrrhic dances; there were dances of despair, such as the famous dance of Death; and there were morbid dances, like the tarantella."

#### THE IRRESISTIBLE ARTS

I listened without understanding.

"But of them all," continued M. Gentil, "only the quadrille and the kissing of the hands can make a man irresistible. You, monsieur, will understand that later."

He placed me in position with shoulders back and head high, and cast a pitying glance at my feet.

"Out, monsieur, turn them out," he said.

Then he took his violin from its case and drawing from it shrill sounds, he began to dance, singing:

*"A step to the side of the bed,  
A step away to the door,  
A step to the side of the chest,  
And then you come back to me."*

He paused, balanced, exchanged smiles with an invisible being; then, suddenly, with a vigorous sweep of his bow across the strings, he continued:

*"Follow the music,  
Take the springing step,  
You will have danced then the gavotte,  
When you shall have done all that."*

Under this able direction, I was beginning to make great progress in the matter of polished manners, when one fine day, M. Gentil disappeared. I was too young to notice that his departure coincided with that of a maid who had been discharged. At all events, I reached youth without knowing how to kiss the hand of a



*From my early youth (I speak of that period following my renunciation of all fours for the more manly custom of standing upon two feet), my grandmother spared no pains to convince me that the supreme elegance is the way a man sets his heels together and bends his uncovered head to kiss the tips of feminine fingers*

beautiful woman, and my ignorance was the source of a host of mortifications. I may as well admit that my first appearances in society were pitiable in the extreme, and I do not know what I should have become, instead of a gentleman, if I had not met with M. d' Athis.

Who does not know M. d' Athis, and what, beside him, was an ordinary dancing master! Doubtless, as has been related, M. Gentil had taught me the rudiments of dancing and given me some idea of the theory of it; but only a living example could be completely effective, and M. d' Athis supplied me with a perfect model of gallantry and good form. One needed only to see him making a call upon some lady of his acquaintance or entering a boudoir at tea time; M. d' Athis was a wonder.

Wearing white gaiters, with a gay flower in his buttonhole and his waist laced to slimness within his redingote, he entered smiling, bowing, with a smart air and a bearing at once ceremonious and graciously at ease, such as befits those who have frequented the Tuileries, even though some forty years before. M. d' Athis had served in the Emperor's dragoons, and as a young lieutenant he had played charades at Saint-Cloud and danced many a quadrille to the music of the Grand Duchess. He kept a tender memory of that ephemeral and brilliant reign, and, wisely, he did not indulge in useless regrets. Despite his age, he had remained gay and active. What ease there was in his walk, what gallantry of high degree about his clothes, and what gracious courtesy in his every movement! But all this was nothing, for with M. d' Athis the supreme elegance, the height of polished manners was manifested in the way in which he bent his uncovered head and kissed the hand of a woman.

#### MASTER OF SUBTLE DISTINCTIONS

It is useless to try to describe this gesture, which was in a manner all his own; it is impossible to express in ordinary language the charming curve which he gave to his arm or the grace with which he set his heels together and bent over the fingers or the hand which a woman yielded to him. It was a greeting respectful and tender at the same time, attentive and light, courteous and gallant, of unrivaled grace. There was no constraint, no effort. He acquitted himself to perfection of his duties, but always without seeming to lay stress upon them and almost as if in jest.

Then, how many were the fine shadings in his salutations, how subtle were the graduations

in his tokens of courtesy. Did he meet a duchess, straightway he bowed to the earth, advanced three steps, bowed to the earth anew, and taking the hand which she held out to him: "Duchess," he would say to her, "grant me the honor of laying at your feet my most respectful homage." Were it a princess, he contented himself with saying: "Princess, permit me, I beg of you, to lay my homage at your feet." For a marquise, he bowed not quite so low and confined himself to "presenting his homage." A countess merited no more than "his respects," a baroness—. But I pause here, for should I continue along this line M. d' Athis and I would run the risk of becoming mortal enemies.

Ah, M. d' Athis had a feeling for subtle distinctions.

## PARIS SPENDS *the* SUMMER *in* JERSEY

(Continued from page 36)

tissue,—it is an obsession. Judging from the frocks one sees about, one is not frocked at all unless frocked in jersey. Bound with bands of jersey of another color, embroidered, or trimmed with fur are some of these jersey frocks, while others are quite untrimmed. In general the shape of the jersey coat is that of the early season, rather long as to shoulder, with wide and flaring jacket loosely girdled with a narrow belt; but to-day I saw a coat of very different proportions. It was cut on rather scanty lines, straight and narrow from the shoulder, and extended only to the broadest part of the hips. A narrow belt was loosely drawn about the waist, the sleeves were long and rather close-fitting, and a turned-over collar crossed the back of the neck only. The skirt below this severe little gray-beige coat was of black satin, narrowly box-plaited from the waist-line; and the hat was a beret of black velvet drawn forward jauntily over the right eye.

#### WHO'S WHO, AND IN WHAT

Just as we had noticed that the straw sailor was being deserted for the bellshape of felt, both of these shapes were suddenly abandoned for the

beret. The new beret is either wholly or partly made of black velvet, and, while rather severe in some versions, is very becoming to young faces.

Still devoted to the sailor shape, however, is the Baroness Maurice de Rothschild, who is to be seen almost daily in the Bois. Simply frocked in embroidered dark blue jersey, she wears a black straw sailor hat placed squarely on her wavy blond hair.

In Paris, at present, visitors of social note are few and far between. The Duchess of Westminster spent a day or two recently at the Ritz, and this hotel sheltered also the Duchess of Rutland and Lady Diana Manners during their brief visit to Paris. Walking in the rue de la Paix, the Lady Diana wore a simple one-piece beige frock, loosely belted about the hips. On her head was an odd little round hat of cream straw faced with red; and over this a delicate black lace veil, tossed back from her face, fell to the waist-line in the back.

As to society, as such there is none in Paris at present. Here and there a little group may be found in some secluded drawing-room at the tea hour playing bridge and, in confidence be it said, playing for money. In the Bois on a fine morning, one may see the merest fraction of

society a-wheel; for now that horseback riding is no longer chic, the plebeian bicycle has been impressed into service as a means of exercise. Occasionally one encounters a shining limousine stranded, as it were, in some out-of-the-way corner of the Bois while its erstwhile occupant strolls along unfrequented paths.

#### BUT NO SOCIETY

Now and then one sees a familiar face in the Ritz garden and, less often, at Armenonville. But society as a whole is still devoting itself to the Red Cross, to war orphans, to the *ouvroirs* and the refugees. And so long as the guns roar at Verdun so long will Parisians abstain from frivolities; but they abstain in—jersey.

In the way of war economies just now many Parisians are dispensing with cut flowers in their homes, employing green growing plants in pots instead. And—what drollery!—the flowers are painted on the pots. Some of these painted pots are very effective, painted in the decorative, splashy style so much in vogue at present. The bright colors form a charming spot of color in a room.

A. S.



# A RUSSIAN DUCHESS *for the* HOUSE OF SFORZA

The Daughter of "Our Antokolsky," as Russia Called Him, Is Duchess of the Great House of the Former Dukes of Milan, Who, with the de Medicis, Made Italian History



*The great ancestress of the house of Sforza between-battles compounded magic, but the present Duchess, with the help of magic old jars and ancient balances, compounds perfumes over a magically ancient shop-counter to baffle Arabia*

THERE lived long ago in Italy an illustrious princess by the name of Caterina Sforza. She is a romantic figure, this descendant of the great condottieri, and she led a most adventurous and most magnificent life. She was born into the splendors of the Renaissance and reared in accordance with the refined yet cruel customs of a military aristocracy, and at an early age she became the wife of a nephew of Pope Sixtus IV. We may picture her reigning over her possessions in Romagna, building marble palaces in which to hold enchanting receptions, expending fabulous sums to surround herself with musicians and poets, enriching her palace with rare books, costly vases, paintings, and sculptures gathered with an artist's taste and a queen's purse from the four corners of Europe.

## THE GLORY OF THE HOUSE OF SFORZA

When she entered a city, she was followed by a hundred armed attendants clad in silk and cloth of silver, with an escort of two thousand horsemen, with wagons laden with gold, with saddle horses in lead, hunting dogs in leash, falcons, and hawks. Before her ran children clothed in white and carrying olive branches; young nobles received her under a canopy embroidered with her arms, standards were lowered before her, and from windows, terraces, and public squares a wild ovation greeted her passage. A very beautiful woman, she married three times and she had countless children, among them "Jean of the Black Raiders," who, but for his premature death, might have changed the course of history in Italy. He, more than any of the other children, inherited the courage-



*The Duchess Sforza lives near Paris, in a Louis XVI home set back in a quiet garden guarded by an old iron gate; to visit it is to go a hundred years into the past*

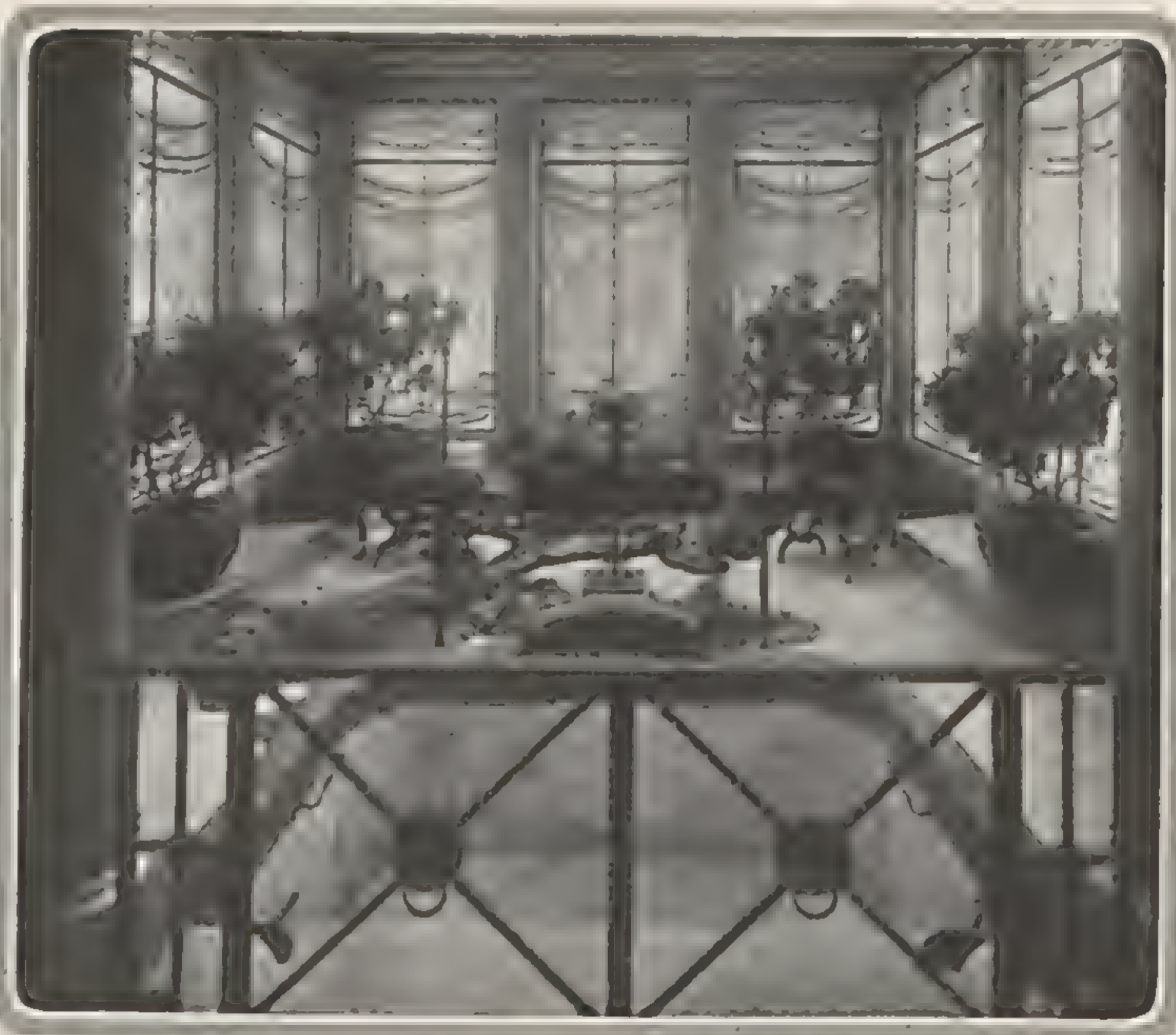
ous and unconquerable spirit of Caterina, who was no weakling of her race.

To work for the glory of the house of Sforza and to assure the future of her children seemed to have been her constant thought. More than once she had to don the warrior's corselet, raise troops, and lead them herself into battle. This

princess, who found time for so feminine an occupation as sewing, never feared to resist fearful sieges or, sword in hand, to fight in the front ranks. The soldiers adored her for her courage and her coolness.

Finally, ruined, defeated, and despoiled of her estate, she gave herself up wholly to the education of her last son, Giovanni. He was a child of eager disposition, who, from his earliest years, cared for nothing but war. Though intractable and quarrelsome, he had, nevertheless, a generous and straightforward nature which delighted Caterina. She did not live long enough to see Giovanni become "Jean of the Black Raiders," the most illustrious captain of the sixteenth century and a Medici of the younger branch, later so illustrious; in him, perhaps, the heart of modern Italy beat for the first time.

*(Continued on page 89)*



Photographs by H. C. Ellis

*The bath is almost like the old Roman baths for luxury, with its pool sunk to the level of the marble floor*



Photograph by Rita Marcia

*Duchess Guido Sforza was Mlle. Anna Antokolsky, daughter of His Excellency the late Marc Antokolsky, great Russian sculptor and councilor of state. She was married recently at Milan Cathedral; the Duke is a lieutenant in the Italian army*



# CARAVANSARIES OF THE MOTOR HIGHWAY

From New York Even to the White Mountains, Every Road Leads to an Inn Which Puts Its Kettle on That All Motorists May Have Tea

WHERE once the motor tourist was obliged on his explorations to provide himself with luncheon kit and thermos bottles, he may now lunch or dine or take tea at any one of countless delightful tea-houses which have sprung up all over the land. Once it was many long miles between the hotels designated on the widely advertised tours as places where the weary traveler might find rest and food. Now around every corner, a new tea-house more attractive than the last springs into view and greets one with a gay little sign, announcing the glad news that refreshment is within. All through Jersey, up the Hudson, down the Sound, on Long Island, and throughout the Catskills, Berkshires, and Alleghanies, even to the Adirondacks, the White Mountains, the Green Hills of Vermont, and the picturesque little villages of Canada, the length and breadth of the motoring country radiating from New



Photograph by Daymon

To the refreshment afforded by its excellent cuisine, the Shore Acres Club in Westchester adds that of a reception room decorated by Mrs. Gerrit Smith in a cool and restful color plan of silver-green and mulberry. And here one may swim, play tennis, canoe, and dance



Nikko Inn, a Japanese tea-house among the pines at Harmon, New York, serves the motorists on its wide verandas and offers them a dancing floor within



Both tea and a sea breeze are motorist's luck here, for the Shore Acres Club pergola rises at the water's edge



White Turkey Inn at Danbury, Connecticut, is famed for its colonial furnishings and for a service, whether indoors or out, which is perfect to the last detail of candlelight

On the far shore of Cape Cod, at Chatham, a fisherman's cottage has been transformed into Rose Arbor Tea-room (right) and there are served New England goodies



York offers hundreds of tea-houses for the motorist's delectation.

However charming the decoration, the wise tea-house remembers that the essential matter at tea-houses is tea.

"There is one crime, punishable above all others," says a seasoned motorist, "and that is to serve tea that is not hot."

Ah, me! the lukewarm concoctions I have tried to force down, the leathery apologies for toast which I have managed to consume while forced into admiration, genuine or otherwise, for somebody's grandfather's clock or a spinet masquerading as a desk! Give me honest tea and honest toast, both piping hot and the best of their kind, and the decoration may be what it will." Indeed, the greatest failing of the average tea-house is this most distressing fact that the tea served is not hot, the toast is not crisp, the service is not what it should be. The ideal tea, judged from the English standards, is the aim of the tea-houses which really deserve first rank. To attain the perfect tea, the tea is of the finest quality obtainable and in its caddy on the serving tray, with the kettle of boiling water bubbling over its little lamp. The teapots are heated with boiling water before the tea is brewed.

(Continued on page 58)

Polly's Place at Colebrook in the White Mountains welcomes hungry and weary motorists to a hundred-year old cottage, where they may sleep in lavender-scented sheets and eat all the simple good things which are so easily prepared that no chef knows how to make them



## FROM LIMELIGHT TO SUNLIGHT

THE world seems united in a desire to restore the stage to its original place in the sun. On the Continent during the last ten years, open-air theatres have sprung up like poppies all over the country—part, doubtless, of the general outdoor renaissance that is sweeping the Continent. In France one may follow them from the acanthus-grown ruins of the old Roman "Midi" to the coquettish little *Théâtres de Verdures* of the fashionable resorts. At Biarritz, at Bayonne, at Dinard, the grass theatre flourishes; and at Aix-en-Provence, also, and Aulnay-sous-Bois, Champigny-la-Bataille, Cauterets in the High Pyrenees, and elsewhere in the provinces where gaiety's the thing, there is the grass theatre. Near Paris, on the fringes of the Bois, there are a number of these greenery playhouses; at the small rose-theatre at Pré Catelan, where, in normal times, the Rostand Family - Comédie Française group is wont to amuse itself by motoring out and giving little plays by starlight—plays which begin at nine and end at four in the cool pearly morning with an interval for supper at the Château.

## FROM DENMARK TO ITALY

In Germany, outdoor theatres are as the caraway seeds in the Hohenzollern cake. The vitality of the festival spirit among the Germans, as shown by the popularity of the folk-plays presented by the peasants of many German villages, has made the Rhineland the leader of the out-door play movement. An Oberammergau could only have reached perfection in Germany. The pinewoods of Saxony are full of theatres where branches are back-drops and grass is the stage; the Neckar is dotted with them; the so-called People's Theatres at Bussand, at Bernau, and at lovely Herstein are delightful blue-sky affairs. Near Berlin and Potsdam are the famous festival theatres and many smaller ones, the most delightful of all. Goethe's Theatre, near Weimar, is possibly the most celebrated small theatre in the world.

Denmark has been less attracted by the intimate outdoor theatre than by the Greek ideal, which provided for plays to be performed in the open before thousands. In the splendid woods of Klampenborg, near Copenhagen, the Danish government has erected a vast stage with dressing-rooms beneath it, and about it a leafy amphitheatre accommodating four thousand persons. Holland contributes its appropriately small Theatre in the Wood here and there between canals. One near Loo, the summer palace of the Dutch court, has Queen Wilhelmina's patronage to give it its cachet.

Poland, struggling against her native melancholy, has taken the open-air theatre unto herself with characteristic ardor. The theatre created by the Polish actor, Wyspianski, at Warsaw, is a model of beauty and impressiveness, and notable performances have been given there. This theatre is unique in its unforced picturesque setting. It is situated in a park. The background and exits are formed by classical

The Grass Theatre Has Conquered Europe; Only Managers, with One Eye on the Box Office and One Askance at the Weather, Dampen Our Spirits



*To attend a perfect revival of the classic drama in the perfect classic theatre of Bradfield College, Berks, England, is to dream oneself back in the sunlight of the Golden Age*



*At the actor Wyspianski's uniquely lovely theatre at Warsaw, the stage is set in classic ruins on an island, and between stage and terraced seats blue water flows, and swans float lazily*



*Green turf set in green turf and hedged with yew is the Duchess of Marlborough's garden theatre at "Crowhurst," and rose-red brick faces the stage and is reflected again in a still pool*

ruins on an island in a small lake; and between the terraced seats and the stage is a narrow strip of blue water up and down which, while the play goes on, white swans drift.

## ITALY AND GORDON CRAIG

Italian open-air theatres, thanks to a climate that has always been the patron of open-air drama, formed their own school long ago in the old Roman theatres known to every Tuscany tourist. The *Amfiteatro Verona*, the *Teatro Olimpico* at Vicenza, and the unique *Teatro Farnese* at Parma are as familiar masterpieces as is the Dionysian Theatre across the olive groves of Greece. But by far the widest awake and most important of the classic open-air theatres of Italy is the *Arena Goldoni* at Florence, where Gordon Craig has installed his school on the art of the theatre. The *Arena Goldoni* was built a century ago by the architect Corazzi on the 1443 site of the Convent Anna-Lena. Its proportions are perfect, says Mr. Neville Lees. Although quite large (it seats 1,500 people) one is not conscious of its size; it is well knit together and does not sprawl as do so many modern amphitheatres. All day the imperious

Tuscan sun pours down upon the circular tiers of stone seats, upon the pillared loggia which crowns them, and upon the white walls above which cut sharply the intense blue of the Italian sky. The lizards bask undisturbed on the hot stones and run up and down the columns unafraid. From the garden beyond comes the song of birds, the whirr of the cicada, and the little murmur of wind-stirred leaves. Gordon Craig is to-day practising a serious though joyous art in the *Arena Goldoni*, but the performances originally given here were of a breezy Latin boisterousness abounding, it is said, in the sort of sallies heard o' nights in English music halls,—heard, in fact, in western Europe without a break ever since some wag first tried them on the de Medicis at Florence, long long ago.

Interesting in a different way but equally famous is another Italian open-air theatre, the rococo *Théâtre of Hercules* in *Isola Bella*, Lake Maggiore. This theatre has been the property of the Borromeo family since 1632; Count Vitaliano Borromeo himself completed the gardens and theatre in 1671. This florid old-world bibelot of white marble and flowers terminates a vista through an oblong garden over one hundred feet long, which adjoins the palace.

## IN THE FRANCE THAT WAS

It is largely to M. Eugène Silvain, of the *Comédie Française*, and to his talented wife, Mme. Louise Silvain, that the open-air theatres of the south of France owe their recent renaissance. M. Silvain is the great producer of the classic drama. Two of the finest Silvain performances were "*Phèdre*" and "*Electre*," given in the famous Roman amphitheatre, *Les Arènes*, at Fréjus, against the walls built  
(Continued on page 86)



## SPARKS FROM THE JEWELER'S WHEEL

In a Dozen New Ways Jewelry Makers Obey  
Woman's Mandate that Jewels Shall Be  
Works of Art and of Never-ending Novelty

By LILLIAN PURDY GOLDSBOROUGH

IT is evident that each year the designs in jewelry become more artistic, the workmanship more intricate and delicate. The initial uses of platinum, the now out-of-date claw settings, were crude and inartistic as compared with present-day mountings. Ever more pliable, involved, fairy-like, have the settings of platinum become, until perfection seems to have been reached. However, the manufacturers are not content, but are now becoming ever more ingenious, vying with one another in novel finishes and decorations of metals and in new combinations of metals and stones, in the use of stones hitherto overlooked and of small stones in new ways, in the fashioning of useful and familiar articles in odd shapes and the designing of unique, original inventions.

(Continued on page 82)



Novelty even in familiar things is the modern cry; and the lorgnon above obediently follows, by following the shape of the eyes. The chain is richly set with pearls that frame a solitaire diamond



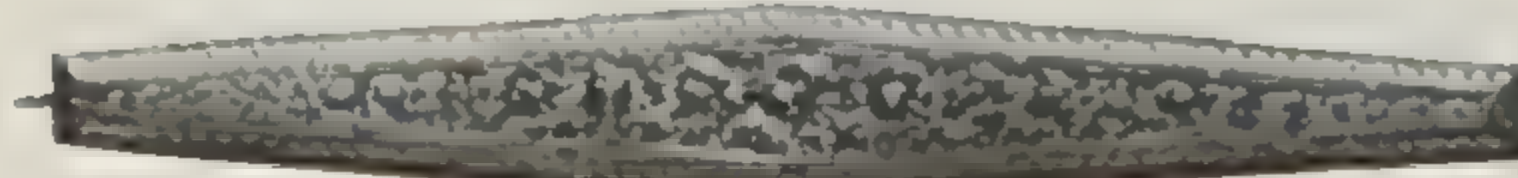
"Combination rings" are coming greatly into demand, and the rings above illustrate how three rings can make four; two can be worn at one time

The jeweled comb that will actually adapt itself to any coil of hair is shown above and on either side. A necklace of black pearls and slab diamonds is a marvel of the jewel-wizard's art. Necklace from Dreicer; comb, combination rings, and combination brooch from Theodore B. Starr, Inc.

In "combination rings" such as those shown directly above either of the two small rings makes a center for the large one or may be worn alone



An answer to the cry for novelty is the combination brooch above with, at its right, bar pins to alternate as its center or to be worn alone



The value of engine-turning to simplify the background and enhance the brilliancy of stones, here diamonds, is shown in this bar pin at left



Watches to be smart, must be tiny, as these two bracelet watches and the pendant watch (left above) illustrate. Diamonds set off marquise and pear-shaped stones. All illustrations except comb are actual size of jewelry

Combinations of metals for color contrast are very smart; the flexible bracelet below is of red gold, a departure from the usual green gold, and platinum, in a design continuous without regard to the links

Lorgnons, like watches, are ornaments, and show the tongue for heavy incrustations of small diamonds. The demand for novelty is answered by square lenses which fold, as shown at the right just above, to a charming pendant







Photograph by Ira L. Hill

(Left to right) "Cherubim" is, as its name implies, a heavenly affair of French blue handkerchief linen banded about with filet lace. Lilies-of-the-valley circle the waist and edge the bottom of the front panel. The hat of maize colored tulle is covered with cream colored lace, and it has a leghorn flange above which a single pink rose lifts its head and winds its thorny stem. The bodice of "La Marne" is of electric blue chiffon lined with white embroidered organdy above an overskirt of blue and white taffeta patterned after Dresden china. The black tulle hat has flange, crown, and streamers of black velvet, and black ostrich tips to adorn one side. "Josette" combines old-rose faille, white-dotted, with embroidered organdy and filet lace insertion. The hat of beige colored chiffon velvet is covered with lace to match; and to complete the costume, a rose faille ribbon circles the crown and holds to their place on the right side, sprays of golden wheat; frocks from Boué Sœurs; hats from Bruck-Weiss





(Above) The spoils of fashion are not all to the fair big sister. The younger generation receives its due share in a dainty dress of white embroidered organdy trimmed with insertions of net, bandings of sky-blue ribbon, and knots of tiny blue flowers



Photographs by Ira L. Hill

(Above) "La Patrie" (left) concerns itself, as one might imagine, with French blue taffeta and, incidentally, white embroidered organdy. The hat of maize colored tulle is covered with cream lace and decorated with roses and forget-me-nots, and sky-blue moire ribbon falls in graceful streamers over the shoulders. (Middle) Old rose taffeta, white-dotted, is combined with white embroidered organdy to form the most summery of summer frocks. "Mignon" (right) is of white net and white batiste banded with insertions of filet lace and girdled with orchid colored ribbon. The black tulle hat is edged with black tulle and trimmed with pompons of black ostrich from the centers of which sprays of Paradise plumes rise to the occasion

"Printanière" (right) is an unusually long-skirted frock of tan gabardine with a cape collar of faille to match: the trimmings, sometimes are, pink. The leghorn hat has a fringe of blue tulle and trimming of rows of pink ribbon and the gayest of gold flowers. "Lutèce" (left) is of gray broadcloth with a collar of black faille; the hat of black horsehair straw is gay with canary yellow ostrich feathers: hat from Mercedes; all other hats on this page from Bruck-Weiss



BOUÉ SŒURS, VALUING THE SETTING OF A JEWEL AS HALF

ITS BEAUTY, DESIGN SUMMER FROCKS FOR SUMMER SETTINGS



## MIDSUMMER PREPAREDNESS AS PLANNED BY LUCILE

For the Height of the Summer Season, Which  
of Course Means Newport, Lucile Contributes  
Thus to the Wardrobe of a Newport Hostess



When Lucile designs an evening costume, the lay mind may be unable to follow the intricacies of its perfection, but when her work is a study in simplicity such as this, the unsailing correctness of every detail is apparent. It is of oyster white rajah silk (the first choice of the mode in color and material), the collar and cuffs are of the finest batiste, exquisitely embroidered, and the green and white silk which lines the coat lines the skirt—cuff to complete the composition. The decisive color note without which no Lucile frock is complete, is given in the orange silk band which edges the white straw hat and in the orange, emphasized by blue, in the conventionalized roses which figure the green and white striped silk of the scarf and the matching parasol

When quaintness is the whim of the mode, Lucile will reach the mode itself ways of attaining quaintness. This slim little bodice could never have been Victorian, yet it succeeds in expressing all the picturesqueness of that strait-laced age while suggesting all the freedom of the present. It is of a dark blue silk, this frock, striped (for it is the year of stripes) in triple lines of brown. The pointed collar of embroidered white batiste ends with a small knot, doubtless the Victorian "lover's knot," of old-blue and mauve ribbon. A cartridge-plait band breaks the straightness of the striped skirt and widens it ever so slightly at the hips. The color emphasis is given by the blue facing of the skirt and by the blue taffeta hat faced with old-blue and decorated with a Victorian posy

It is a lingerie frock, that is clear, for its bodice and all that apron are of oyster white rajah linen. As for such minor details as the skirt and sleeves, they are of chiffon, of oyster white chiffon widely striped with graduated bands of oyster white silk braid. The sleeves of double nothingness are banded on their undersection with lace and on their cuffs with oyster white silk braid. Narrow lace outlines the vest and the collar. The color to complete this costume is to be found in the apple green hat which blossoms in varied flowers, and in the apple green plaiting which edges the accompanying parasol



ABOVE THE DANCING FEET OF FLORENCE

WALTON, LUCILE ARCHES RAINBOW FROCKS

AS FOR THE BODICE, IT COULD BE NO

STRAIGHTER; DARE ANY SKIRT BE WIDER?



By keen psychology, the color of a Lucile frock befits the character of the frock. To this elaborate creation, therefore, belongs by right the flame-like glow of burnt orange chiffon and silk. This is not all, however, for ribbons of orange, blue, and terra cotta go to the trimming, and flat chiffon roses and a boutonniere help them on their rainbow way, while rhinestones, the raindrops of the rainbow, border every edge.

The bodice (below) is of white chiffon; our word should be taken for this for we know what the observer might not guess, that the wide affair of gold-embroidered black satin is only a girdle, even though the designer mocks the mode by a second girdle of required narrowness. The full, full skirt is of emerald green silk embroidered in gold and it floats unattached above a white satin petticoat, also embroidered in gold. The jewels on the front of the bodice are pink, blue, and lavender stones set in silver.

Pink and blue do not make a rainbow? Perhaps not, but there is no need to make a rainbow for the frock below, for countless rainbows gleam among the rows upon rows of rhinestones which edge the pink and blue chiffon flounces, stripe the white chiffon skirt, cross and recross the blue satin bodice, and even edge that half of a silver-embroidered white chiffon fichu which falls nonchalantly across one shoulder only. The rose garlands are made up of pink and blue flowers and bows of blue velvet.





THE MAISON BERNARD DEDICATES PLAIDS AND STRIPES  
TO SPORTS, AND FRILLS TO THE GARDEN-PARTY



On days when her summer furs seem too much like winter furs, a cape of white ostrich feathers lined with white satin and finished with a white silk cord will serve all purposes of fashion; or one may prefer her cape edged just at top and bottom with black ostrich feathers

(Right) All black and white and silver it is, but withal as youthful a frock as one would see on a summer's day. Black shadow lace covers the white net bodice and forms panels on the net skirt; a silver cloth girdle, ruchings of net, and elusive pink rosebuds complete the tale



A delightfully cool affair which our maternal ancestors designated as the ubiquitous "neck-piece," is a cape of tulle the color of champagne. Tiny flowers of French velvet mark the ends of the ruching of navy blue ribbon striped in white; neckwear shown on this page imported by Wanamaker



Old-blue linen is plaited and faggoted in white to form this collar, and finished for chic contrast of color with narrow black taffeta ribbon and jet beads

(Left) Orange, blue, and black plaid flannel makes the full skirt of this sports suit and trims the pockets and collar of the buff colored velours cloth coat; full skirted as it is close belted

A sports coat of flannel broadcloth is amply pocketed and securely belted; and if one wishes to be ultra-smart, one bands one's hat and carries a parasol to match, all in stripes of rose and white





# WOMAN CLAIMS A MASCULINE PREROGATIVE

IT has long been the thing at European spas for woman to carry canes, but only with the growing popularity of the American cure, has stick-carrying found general acceptance in America. At White Sulphur during the spring and autumn, nine women in ten carry canes. The fad seems to have been born there. The older habitués of the resort have sticks in marvelous array for all sorts of costumes and all sorts of walks. If a woman is taking (as many do) the eight-mile tramp to the summit of Kate's Mountain and back again, as a part of her cure,—needless to say for reducing weight,—then a large stout stick such as her husband would carry is the proper thing, for this walk entails some very stiff climbing. But if she is merely strolling around "Lover's Leap" with a favored swain, then, of course, a stick of daintier type is permissible.

## MAN IS NOW SECURE

Starting as a feminine fad, the carrying of sticks has become dignified as a custom, and now that the smart shops have taken to showing sticks of every size and sort for the exclusive use of woman, long-suffering man may be left to enjoy his canes in peace, secure from inroads upon his collections at inopportune and unexpected times. On this page are shown smart sticks from W. W. Harrison Company, Reed and Barton Company, and Gorham Company. From left to right these sticks are: first, of golden-finished ebony, tipped with horn and having a band and knob of ivory; second, of white French enamel; third, of dark Malacca with silver knob; fourth, of satinwood, light yellow,

Though As Yet But Rarely Seen in the City, Sticks Now Accompany the Smart Woman on Country Walks, Mountain Climbing, and Even to Country Club and Garden-Party

with a rosette of three flowers in rose, yellow, and pink silk; fifth, of polished ebony, with knob and band of ivory and heavy tassel of black silk; sixth, of light Malacca with silver ornament on the handle; seventh, of dark ebony, with knob and band of white ivory; eighth, of natural ebony with handle of imitation tortoise-shell and band of silver.

Mrs. William A. Taylor, who has done much climbing in the Tyrol and in Switzerland (where for many years she was among the devotees of sports at St. Moritz), always carries her cane when she takes her daily walks at White Sulphur Springs. Mrs. William K. Vanderbilt, Miss Anne Morgan, Miss Evelyn Burden, Mrs. Ogden Mills, Lady Ross, Lady Williams-Taylor, and many other society women, also, carry sticks at White Sulphur.

And at the White Mountain resorts, where fashionable folk always include a little mountain climbing in the day's diversion, the cane is quite the smart thing; at luncheon time one sees a formidable array of sticks of all sizes and colors stacked up outside the entrance to the dining-rooms. Sticks are undeniably smart, when carried with sport clothes in the country, and once in a while some woman becomes so accustomed to carrying one that she feels lost in town without the grateful support. Indeed, some women brave criticism and carry their sticks when out shopping or walking in the city. But

in town, the stick is considered a pose—especially outside the park, where there is plain excuse for its use.

The true mountain climber will appreciate a real alpenstock from Switzerland, with a business-like end of steel, pointed and sharpened, that will hold in the ice or frozen ground. These came in various lengths, and the best ones are long, sturdy, and strong. There are others which are more ornamental and have a head made from the hoof of a chamois or carved with the Swiss edelweiss, but such ornamental things for serious climbing are hardly to be commended.

## ARISTOCRAT OF STICKS

Next best to the true alpenstock for climbing, are stout canes of blackthorn, bogwood, ash, cherry, or any of the hard woods, made with a plain stick and a curved handle. Blackthorn is the aristocrat of sticks, and now, thanks to the war, it is very difficult to obtain and very dear. A good substitute for blackthorn is Malacca, light but strong and very smart looking with its polished surface. Malacca was, indeed, the first favorite with women in the earlier days of stick carrying. Of course, all sorts of handles and heads are introduced for the sake of novelty. At Palm Beach last season, one white-haired grandmother whose steps were a bit uncertain, carried the most charming of ebony sticks, slender and distinctive, with a little head of blue and white porcelain with a medallion in the center in true Wedgwood style.

Swagger sticks have increased in popularity since the war began, and one often finds

(Continued on page 88)



Photograph by Ira L. Hill



There are two smart lengths for sticks; the shorter (that of a man's stick) is for walks; the longer (the Tosca cane) is for garden-parties or the country club

(Left) When watching a tennis game, one may lean on a white enamel stick and wear a blue jersey suit and a yellow hat; suits from Bergdorf and Goodman

The long stick demands a somewhat elaborate costume; of old-rose poplin, with hat of geranium Georgette crêpe and geranium blossoms; hats, Peggy Hoyt, Inc.



Photograph by Ira L. Hill



GEORGE BERNARD DESIGNS TWO GOWNS

AND A WRAP FOR FULL MEASURE

NOT LESS MYSTERIOUS THAN THE EVENING

GOWN ITSELF IS THE EVENING COIFFURE



Photograph by Ira L. Hill

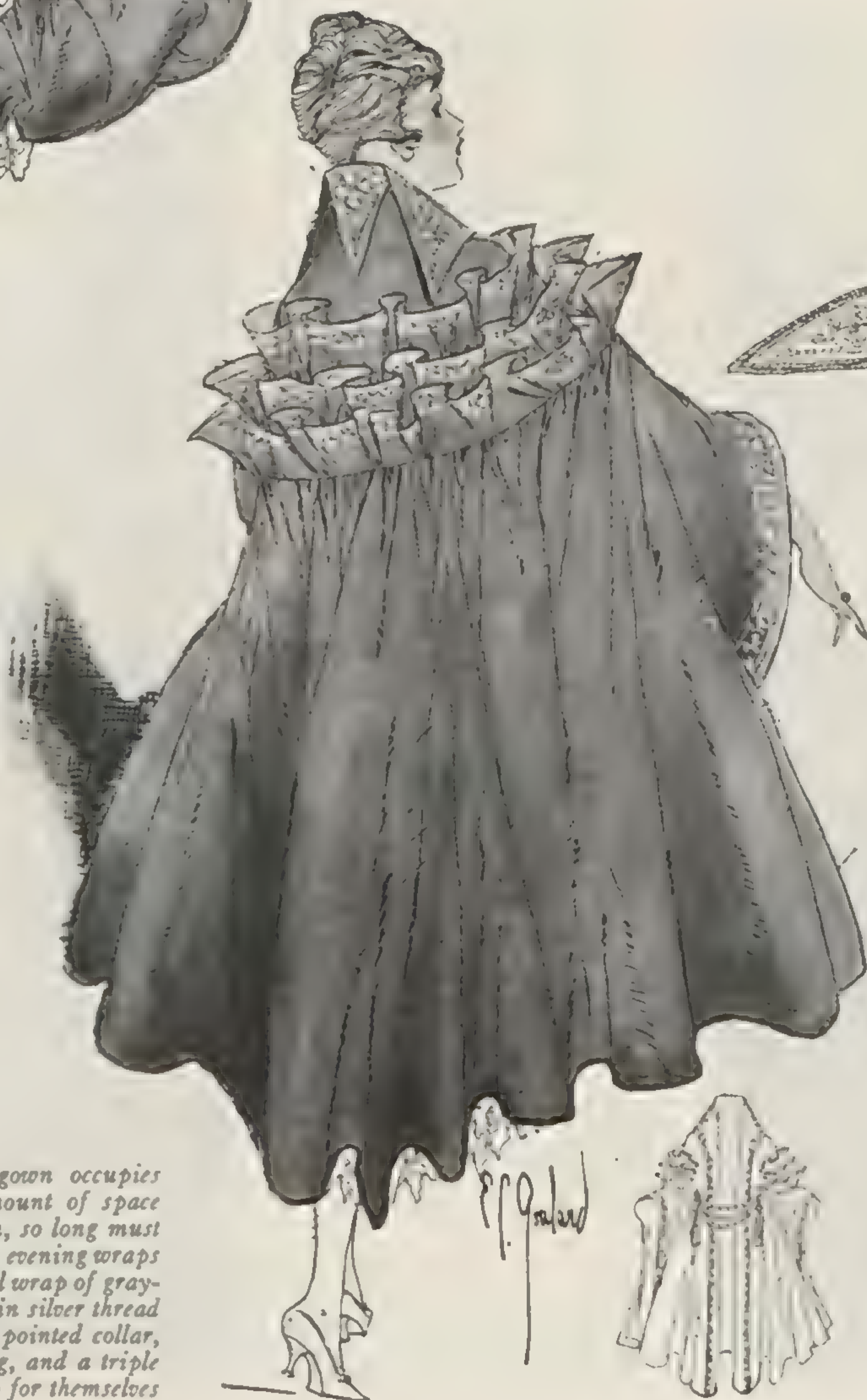
*The ways of a maid with a man are as naught compared to the ways of a maid with her mistress's evening coiffure. She waves, twists, knots it into a psyche, then binds it straight over the ears with (mention it not in Gath) a switch*



*(Above) There are times in her life when a woman may seek no more potent ally than an evening gown of unquestioned perfection; and what color is as the color of orchids in a blaze of candle light? Orchid colored taffeta is here fulled and puffed to the full extent of the mode and alternated with rows of cream colored lace. Iridescent paillettes and orchid colored embroidery trim the bodice*



*(Above) Who has not envied those royal Ladies of the Garter their ribbons of the Order,—not so much for the dignity represented as for the decoration to their costume? Over a pink velvet bodice, the blue ribbon passes in the fashion of the Order of the Garter. Above the white satin petticoat, the white tulle skirt is festooned with flowers; and a sparkle of iridescent sequins entrains*



*As long as the evening gown occupies more than the normal amount of space allotted by nature to woman, so long must the evening wrap be as three evening wraps of yore. This exceeding full wrap of gray-blue taffeta is embroidered in silver thread and adorned with a thrice pointed collar, a three-cord silver fastening, and a triple tier of ruffles that stand up for themselves*



## V O G U E P O I N T S

And Some of the Ways It Points Are to  
1840 Bodices, to Topsy-turvy Frills, and  
to the Modish Collar of the Present Mode



THE past few seasons have seen a revival of period fashions, some of which have been picturesque as well as smart. Among these fashions, the tight-fitting bodice of 1840, such as is shown on the figure above, has found favor with the smart world of Paris. On a certain type of figure, it is charming. Many women, however, hesitate to accept it without modification, and, as a consequence, one often sees it in slightly draped effect. The simple collar of white organdy is typical of the neckwear of well-dressed women.

THE selection of the most becoming style of collar is always an affair of great importance to the wise woman of fashion, for well she knows that the collar will make or mar the gown. This season the triangular collar has been used with very happy results. In one instance a triangle of dark blue taffeta was shirred on blue and white dotted muslin, and the effect was decidedly striking. The demure lady on the right wears a collar of white tulle above a close bodice of white taffeta and a bouffant white taffeta skirt. The shirred ruffle is quaint and youthful. The top of the neck is finished in this case with the becoming rolled hem.

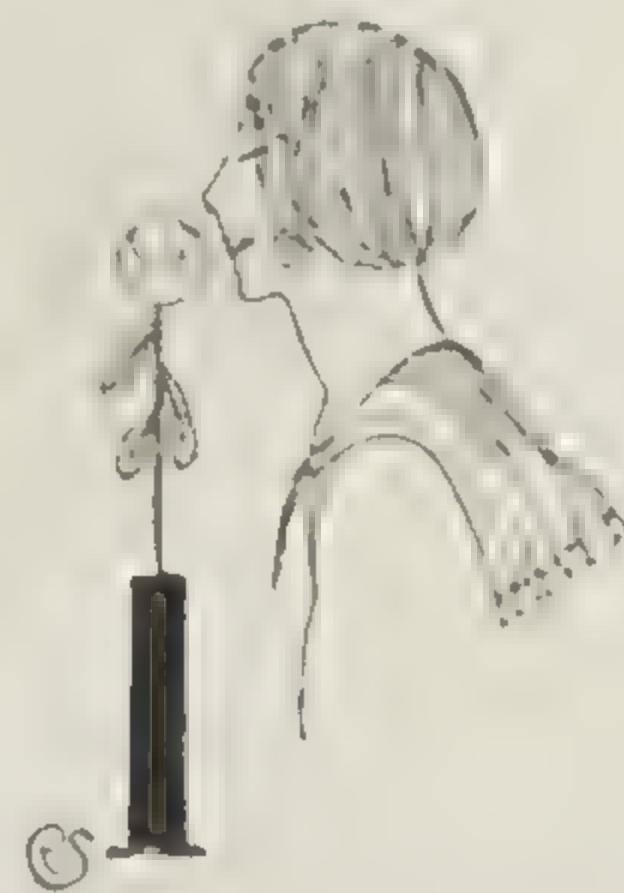
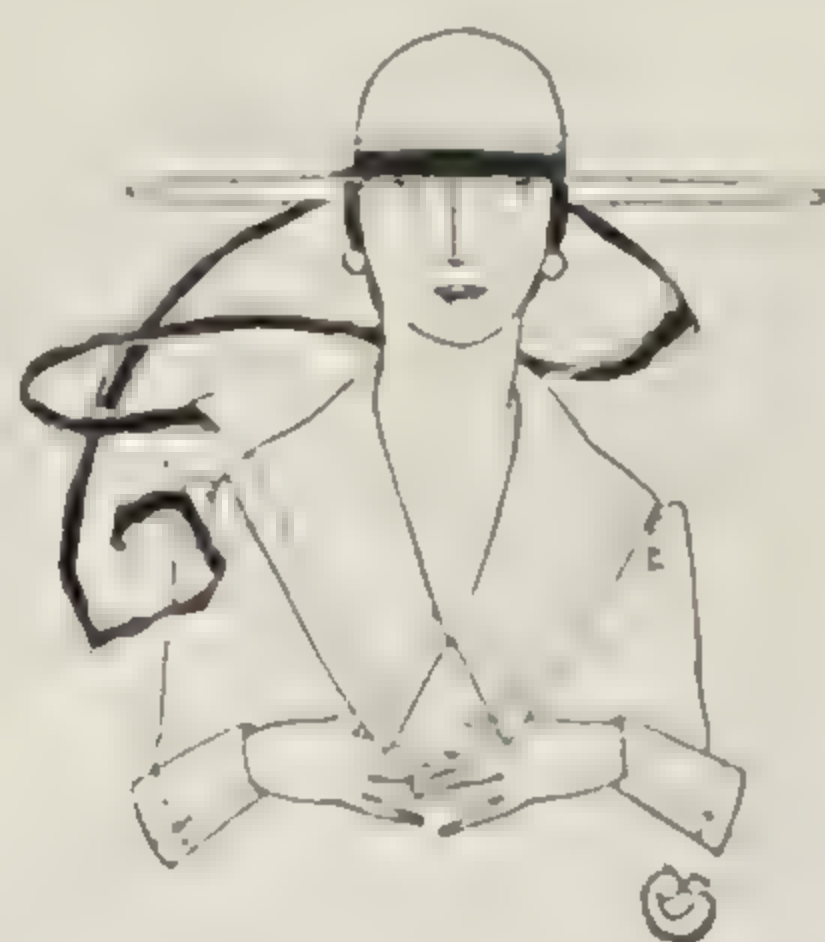
THE matching hat and parasol for the beach or for the garden or just for general picturesqueness is original and smart. The sunshade illustrated above is of natural colored pongee covered in appliqué design with a gay cretonne. The hat is also of these two materials to match, and a narrow fold of chiffon, the color of the pongee, falls over the edge of the brim; the hat and sunshade are from Bertin.

LENGTH of line to the figure, even though it be but an optical delusion, is a thing greatly to be desired and often accomplished this season through the assistance of embroidered motifs which run from collar even to hem, entirely ignoring or sometimes merely eluding the belt. In the case of the lady with the streamers (above) two long bands of embroidered motifs give the desired effect. Another fancy of the same lady—and a bewitching fancy it is, too,—is the drop veil of tulle, which gives a softening effect to the features beneath.



LANVIN sponsored in Paris this year a very odd and very becoming collar which found immediate favor with the smart world. This particular collar is shown here as adapted to the gown of the smart little lady above. The cuffs match the collar in line.

ONE does not have to read the newspapers or attend peace conferences to know that this is a topsy-turvy age. One merely needs to notice the fashions, for fashions are merely the signs of the times. Where clothes were snug formerly, they are now voluminous. Even one's frills stand up on their heads like perfectly good circus performers. Instead of being frilled in the well-authenticated manner from the top, they are frilled from the base up. These particular frills on the skirt at the left add to their general perversity by being formed of a number of small loops all somewhat estranged one from the other. The skirt also boasts the newest narrowest belt.



(Left to right) Stock and jabot of cream colored net, finished with hemstitching and lace; white batiste, ruffled with picot-edged white net; collar and cuff set of cream handkerchief linen, hemstitched; white Georgette crêpe, hemstitched; white handkerchief linen, embroidered; from Timothy F. Crowley, Inc.





Only Paris could create it, but only New York now may buy it and wear it, this frock all of gray lace and gray taffeta, softly frilled and finished with one great red rose

A transparent scheme to enhance its own loveliness was put through by this white organdy frock (below) in its use of white-embroidered white tulle as trimming. The belt is of blue ribbon



Photographs by Underwood and Underwood

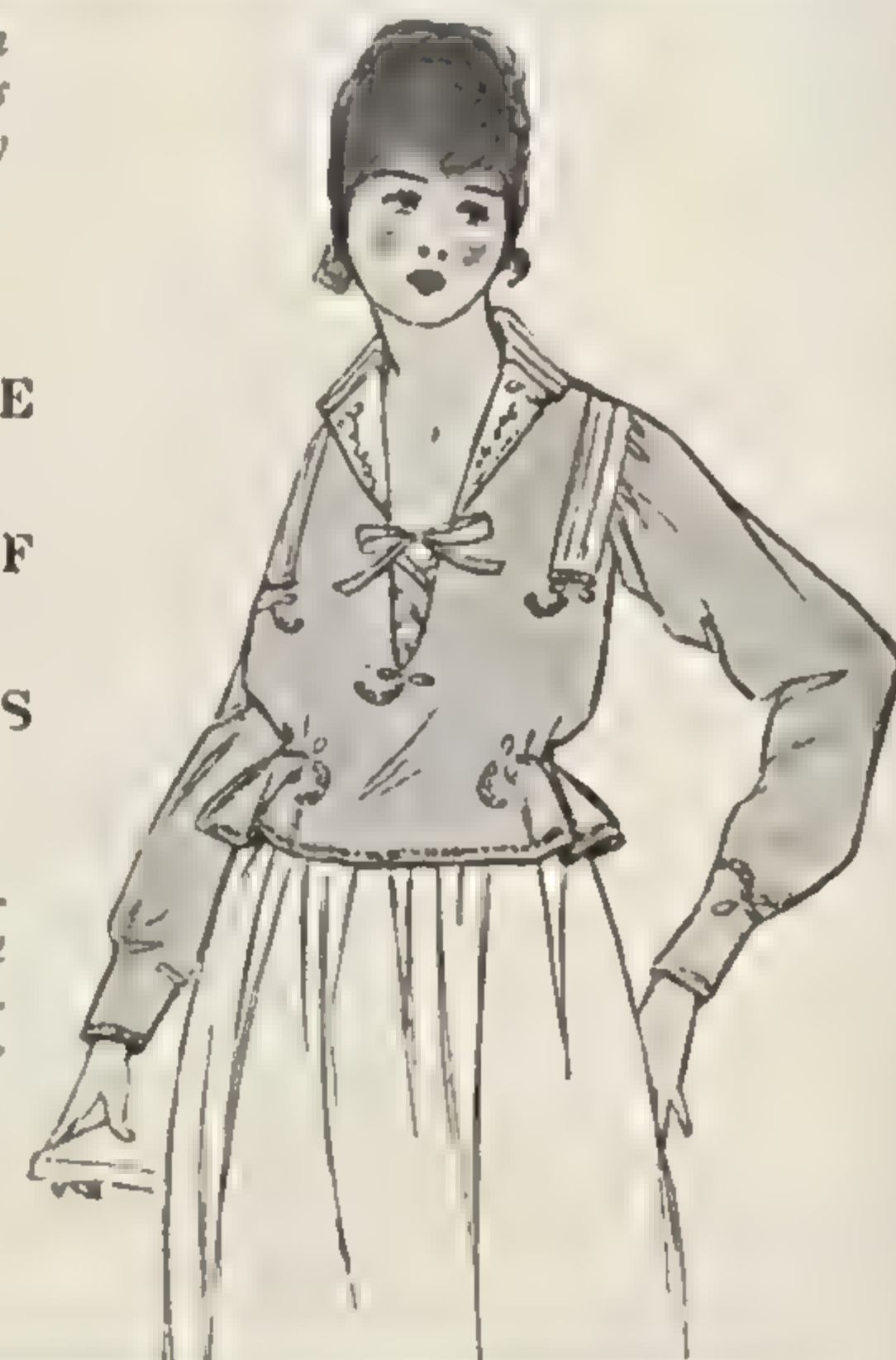
The Buzenet salons are wood-paneled in the French fashion and painted a deep old ivory. A pastel blue carpet covers the floor and this color is carried throughout the room by touching-in the carving in pastel blue

WITH DUE FRENCH LOYALTY, MARIANNE BUZENET BRINGS AN ATMOSPHERE OF PARIS INTO HER NEW YORK SALONS

Collar and cuffs of this white linon blouse are inset with tulle puffings; the white linon ruffles are fluted

This blouse of yellow voile-de-soie blossoms into delft embroideries of lily-of-the-valley, in green and white

Below is a second view of the Buzenet salons, and this shows more of the handsome antique furniture which Mme. Buzenet has brought from Paris and which is to form part of her stock in trade





FIVE WOMEN PLAYWRIGHTS WHOSE  
PENS HAVE CONTRIBUTED NO  
SMALL SHARE TO THE BRILLIANCE  
OF FRENCH CONTEMPORARY DRAMA



Photograph by Otto

A beautiful woman, and likewise a literary woman of remarkable versatility, is Mme. Rachilde, who began to write when she was very young, and now has some twenty novels and four plays to her credit. One of her latest novels is "Son Printemps." For the stage she has written "Volupté," "Madame La Mort," "La Voix du Sang," and "L'Araignée de Cristal," acted by Berthe Bady and Lugné Poe. Mme. Rachilde is a disciple of the "Ecole Naturaliste des Goncourts et de Huysmans"



Mme. Henry de Jouvenel, who before her marriage was Mlle. Colonne Willy, is a dramatist who writes in a most clear and charming way. In her "Dialogue des Bêtes," the dialogue is an interpretation of the barks and purrs of a dog and a cat. She wrote "En Camarades," produced at the Théâtre des Arts, and one of her amusing comedies, "J'en Ai Plein l'Dos d'Margot," was produced at the Comédie Royale. M. Henry de Jouvenel is the editor-in-chief of "Matin"



Mme. Daniel Lesueur, who is shown at her desk in the photograph above, is a well-known French novelist whose husband, M. Henry Lapauze, is curator of Le Petit Palais. Mme. Lesueur's book "Le Masque d'Amour" was dramatized and produced at the Sarah Bernhardt theatre in Paris. "Fiancée d'Outre-Mer," and "Le Cœur Chemine," are two others of her successful novels

In the photograph at the right is Mme. Rosemonde Gérard, the wife of Edmond Rostand, the dramatist. Mme. Gérard is a playwright in her own right, for with her son, Maurice Rostand, she has written two successful plays, one of which "La Marchande d'Allumettes," was produced at the Théâtre de l'Opéra Comique with music by Tiarko Richepin. The other play, "Un Bon Petit Diable," which appeared first at the Théâtre du Gymnase in Paris, was produced in New York under the title, "A Good Little Devil"

Mlle. Marie Lenéru, who is well known in Paris as a dramatist, wrote "Le Redoutable" and "Les Affranchis," both produced at the Théâtre de l'Odéon. In penetration, and in the quality of leaping over preparatory phrases and approaching the main theme at once, "Les Affranchis" is an acknowledged achievement. Oddly enough, Mlle. Lenéru's characters are chosen from French fashionables, although she herself does not affect society at all



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Three photographs by Henri Manuel



## STARS OF THE MIDSUMMER

## NIGHTS IN NEW YORK



In the prologue of the tenth anniversary production of the "Ziegfeld Follies," in which Shakespeare, Puck, and George M. Cohan (or should we reverse the order?) meet a Follies Girl for every year, Allyn King is the latest of the series, the Follies Girl of 1916. In the jewel-hung part in which she appears above, she is Cleopatra in the scene, "On the Banks of the Nile"

© Ira L. Hill



To look upon Justine Johnstone in her newest rôle as nurse in the "Ziegfeld Follies" is to realize the joys of illness. Who would not lose arms, feet,—or even head, to be thus attended? At other moments, she appeared as Uncle Sam's daughter, Columbia. During the winter season, Miss Johnstone was one of those attractions which caused all men to "Stop, Look, Listen"

Photograph by White



Three photographs by Sarony

Brightest of the summer stars which shine in the "Ziegfeld Follies" is Ina Claire, who possesses a notable gift both for dancing and impersonation. She appears as Juliet, and her present-day impersonations range from Geraldine Farrar to Billie Burke

"The Girl Behind the Counter" returns this summer in enhanced brilliancy as "Step This Way." A contributor to its new success is Beth Lydy (left), whose graceful dancing and excellent voice give rise to a suspicion that we may some day see her as a star of the real season on Broadway

One of the few winter plays which have been able to survive the summer months is "Very Good Eddie." In this play, Helen Clarke will continue to dance yet further into that public favor which she first won in Miss Elisabeth Marbury's production of "Nobody Home"





## WHAT THEY READ

**N**IGHTS, ROME AND VENICE IN THE AESTHETIC EIGHTIES, LONDON AND PARIS IN THE FIGHTING NINETIES, by ELIZABETH ROBINS PENNELL, records in the most delightful and intimate fashion Mrs. Pennell's contact with life as a very young married woman in Rome and Venice, as a matron not quite so young in London and Paris. The Pennells went abroad as a young married couple to "live upon the country," he as etcher, she as writer; and fortunately, thanks, in her case, at least, to the industry and ability of a grandfather from the eastern shore of Maryland who came to Philadelphia when the last century was young and made a fortune in banking, they had what enabled them to wait for success. Those passages in Rome and Venice retain a strong infusion of youthful enthusiasm which will commend them to the traveler who goes abroad in search of odd restaurants, native cafés, and the aroma of all that is foreign and romantic in Italy. In London Mrs. Pennell knew a distinguished bohemian and semi-bohemian company, of which W. E. Henley seems to have been for her the most interesting figure, though Aubrey Beardsley also contributed to the interest of her London "Nights," as did Phil May, and Whistler, and Henry Harland, whose books are still mentioned with respect by persons of less than middle age. Mrs. Pennell, like everybody else, loves Paris. Here she met R. A. M. Stevenson, not to be forgotten or neglected because of his overshadowing cousin of the same Christian name. Not here but in London, she met Verlaine, and like a loyal American woman shrank with something akin to horror and disgust from the uglier side of this strange genius. A delicious book this, one to be enjoyed in quiet on summer days beneath the shade of murmuring trees, or of a winter night by the fire. The illustrations, variously collected, are of unusual interest. (Philadelphia: J. B. Lippincott Company; \$3 net.)

## WOMEN PLEASANT AND UNPLEASANT

**THE SEED OF THE RIGHTEOUS**, by JULIET WILBOR TOMPKINS, satirizes without bitterness and with delicious humor those who give themselves professionally to causes, and those who selfishly forget others in seeking their own careers. The Gage family has five members, the mother, two daughters, one of whom is somewhat older than the other, and a widowed son with his little boy. The late Mr. Gage had won a national reputation and a memorial statue by his unselfish devotion to the cause of childhood, and all except the younger daughter have learned to believe that the world owes them a living. While the mother really does a vast amount of unselfish public work, she also permits any one who will to aid her and her children. The elder daughter, in looking around for a "cause" to espouse, hits upon eugenics though any other would have served as well, and quits her humdrum occupation and its salary for the lecture platform and persuades an old gentleman to finance her efforts. As for the son, he is a totally selfish creature who believes himself a genius and accepts whatever the home folk will do for him and whatever they can persuade others to do. The youngest girl is represented as shrinking from the family graft, but in danger of yielding to its temptations. The family lives in a decayed part of New York, near a small park, in which is the statue of the father, which influences in particular the youngest daughter and the grandchild. There are also a half-uncle and his nephew, both of whom rebel at the attitude of the Gages. Of course there is a love story or two

## Through the Provinces of the Modern Drama and the Midsummer Fiction to the Domain of the Great War



Courtesy of J. B. Lippincott Company

*Aubrey Beardsley, whose bizarre weird drawings "J" Pennell first made known to the world, is discussed with delightful and sympathetic insight in "Nights" by Elizabeth Robins Pennell*

and the little grandson Billy is a most winsome creation. The humor of this story is altogether charming, and its pathos is moving, at one moment, indeed, almost too poignant. Altogether, "The Seed of the Righteous" may very well claim a place as one of the season's most notable novels, as a little comedy of singularly happy phrasing and much distinction in its dramatis personæ. The author, oddly enough, has made no attempt to create the illusion of the New York atmosphere. (Indianapolis: The Bobbs-Merrill Company; \$1.25 net.)

**BEHOLD THE WOMAN**, by T. EVERETT HARRÉ, as the title from scripture implies, gives us the story of a courtesan, though it also gives us a great deal more. What Mr. Harré has attempted is to picture the more sensational aspects of life in Alexandria during some years of the fourth century, when it was the rival of Rome in splendor, luxury, learning, taste, and vice. The author carries his heroine through nearly four hundred pages, in the course of which long pilgrimage she passes from her violated girlhood through her haughty reign as queen of luxury and vice to her acceptance of Christianity in its purest and most spiritual aspect. Her career is a succession of gorgeously sensational scenes, abundantly supplied with oriental upholstery, with love, crime, violence, bloodshed, but with not much that can be called indecently suggestive. Mr. Harré seems to have studied his historic Alexandria with care, though whether he has or not will scarcely matter to most readers, since few of us could detect errors of historic verity, and he has sufficient imagination to imbue his scenes with an atmosphere of reality. What he lacks is the creative power to make his puppets real, and the fusing power to

give his matter effective unity. One tires of his longer descriptions, and of his "thee" and "thou" dialogues, although there is undeniable dramatic interest in most of his pages. As a whole the book suggests an experimental scenario for the most gorgeous of moving picture plays, and it may be taken for granted that nothing can keep "Behold the Woman" from the films. (Philadelphia: J. B. Lippincott Company; \$1.35 net.)

**THE UNCHASTENED WOMAN**, A MODERN COMEDY IN THREE ACTS, by LOUIS KAUFMAN ANSPACHER, must be regarded as more modern than comic since it conforms to the requirement of the latter-day stage that even comedy shall have a background of gravity. Mr. Anspacher's play has the primal quality of a drama good as well for the "closet" as for the stage, an unflagging dramatic interest. It has no dull lines, and even the characters who have a moral to teach or a theory to enforce deliver their message in brief and entertaining speeches. Mr. Anspacher's plot is ingenious, and his situations are engagingly unexpected. The title rôle is by far the best part in the play, and the unchastened woman, Mrs. Hubert Knollys, conventional woman of the great social world though she is, is the true social anarchist, rather than the professed anarchist, as is Michael Krellin. Knollys, the husband, is well done, and so is Mrs. Murtha, the charwoman, while Susan Ambie is a good enough foil to Mrs. Knollys; and the Sanburys, husband and wife, and Miss Madden play up well with the Knollys pair. Mrs. Knollys's final piece of malice is almost too diabolical, but hardly out of keeping with the woman as she has appeared throughout the play. With rare ability Mr. Anspacher has maintained his complicated situation quite above and beyond aught that is possible in real life without descending to farce or the suggestion of farce. The play is thoroughly delightful reading. Few, indeed, old or new, read better. (New York: Frederick A. Stokes Company; \$1.25 net.)

## IS GERMANY MAD?

**GERMANY VS. CIVILIZATION**, by WILLIAM ROSCOE THAYER, a professor of history at Harvard University, is a little volume that proves the power of the mad aggressiveness of Germany to provoke a like attitude in presumably judicial minds elsewhere. Professor Thayer has written, not a monograph on the history of the present European conflict, its origin and spirit, but a savage diatribe of something over two hundred pages aimed at everything German. His quotations from the Kaiser, from German philosophers, and from other makers of German thought and ideals, come near to justifying John Jay Chapman's contention early in the present conflict, that the whole German Empire had gone mad, but Professor Thayer, from a long and intense preoccupation with German madness seems, judged by his bitterness of expression, barely to have escaped a temporary share in the malady he contemplated. As a provocative document Professor Thayer's book will intensify the hatred in which Germany is now held by many on this side of the Atlantic, but it will hardly move those who, whatever their detestation of German militarism, and its peculiar manifestations in Belgium, its spy system, and its lust for universal dominion, yet realize that there remains, silent and suppressed, a vast deal of what is wholesomely human even in Prussia. Twenty years hence Professor Thayer will wonder why he wrote with so little of the judicial spirit. (Boston: Houghton Mifflin Company; \$1 net.)





Above is Mrs. Eric Winston, in a very proper golf pose in very proper golf clothes at a very private golf tournament held at Piping Rock



At the Tuxedo Horse Show little Miss Fanny Wickes (left) and her "Sporty" took second in the local class of ponies in harness, driven by children, putting her sister Marian and "Buff" to third

© Underwood and Underwood

BETWEEN SHOWERS, TUX-  
EDO HELD A HORSE SHOW,  
MINEOLA A DOG SHOW, PIPING  
ROCK A GOLF TOURNAMENT

The Tuxedo Horse Show is always spectacular—"thrilling," indeed, with the entries ridden by relatives and friends. Eager spectators were (left to right) Miss Adelaide Sedgwick and Miss Marie Rodewald



© American Press Association

Mrs. Irving Brokaw winters at the skating rink and summers on the golf links and midseasons wherever society and sports foregather. The snap-shot below was taken at a private tournament at Piping Rock

Quite the biggest outdoor dog show of the year is the Ladies' Kennel Association Show at Mineola, Long Island, and there Mr. C. Oliver Iselin, Jr., (below with the training lash) took first prize in beagle packs



Two photographs by Edwin Levick

© Social Press Association



## A S S E E N b y H I M

I HAVE been traveling around in circles. Now and then I come home, either to my chambers in town, where I keep a pied-à-terre, or to my suburban box, which is supposed to be my permanent address; but usually I am here, there, and everywhere. There was a time when men flocked by the hundreds to the watering-places and stayed there (I think I see more than one smile of derision at this statement); but now we are too restless. I have been to Newport for a dinner, and now it is back to town, and to-morrow it will be down to Southampton,—an excellent program which I hope to repeat many times during the coming month of August. It reminds me of a most delightful motor trip I took through old New England several years ago. One memorable day was spent between three states,—breakfast in Connecticut, lunch in Massachusetts, and dinner in Vermont. The following day found me in New York state, and the day after that, I crossed Victoria Bridge into Montreal.

Last month I went to camp for a short while; but I have not been a "rookie." I rather regret that I did not arrange to do this, as I think it is one's duty to do something in the way of preparedness even if war is only a phantom. One never knows, and I have not forgotten the awaking that the world got that fearful August morning two years ago.

## MAY I SPEAK OF THE MIDDLE WEST?

Among other things I looked in during June at the Conventions; and I registered an oath that I would never attend another. The Chicago one, especially, was a pandemonium in the way of noise, taking the prize from any college rumpus or even the occasional frenzies at the Stock Exchange. It was all harmless noise; but there was too much of it. I thought it would be quite interesting to go, but it turned out rather of a bore. It was beastly cold and raw in Chicago even in the month of June.

But I will say that I forgot all these minor material discomforts in the enjoyment of that open-hearted, almost prodigal hospitality characteristic of the place. Chicago can give New York points on many things these days; she is a metropolis and no longer a hobbledehoy. St. Louis, also, is a charming place to visit, and there is a leaven of the old French there that makes its entertaining most gracious. I believe at one time Chicago and St. Louis were rivals, but there is a great difference now between the two cities; I like them both immensely.

Indeed, I am distinctly inclined to defend the middle west. All these mid-western people (I always think of Illinois as the Middle West, though I understand that the real middle west now begins just east of the Rockies) are cosmopolites. They have their own home resorts also. In some ways, I do not think that New York can rival Chicago with its Lake Forest and Winnetka. The St. Louis people, on the other hand, summer among the Maine islands and along the Massachusetts coast, although many go to California, and there is also the favorite Michigan place, Wequetonsing. However, it must in justice be said that there is much more picturesque country around St. Louis than those of us who have only made a short stop and a rapid passing have hitherto believed. We of the effete east—how we love to make discoveries and to patronize and pat on the head those who dwell in tents in other valleys. In apology for us it can be said, however, that we are encouraged in this by the attitude of many of these good people toward us. Just as we are always apologizing for our own possible shortcomings to our European cousins, so do they in turn deprecate their own excellent points. Perhaps one finds an accentuation of form and a too lavish exhibition of hospitality in the west, but it rings true.

## Beginning with High Hopes and Ending with Worries over Food and Drink—That's Called "Summering"

We do well to remember humbly, too, that New York is rapidly becoming a middle western city, and that the new element gives a healthy tone to our society.

## THE DEAR OLD COCKTAIL

But let me return to New York. There has been a return of the cocktail,—I do not know why this sudden resurrection, although to be sure it was not altogether dead,—and I find all kinds of new decoctions, and most of them horrors. The impression seems to be that you can color a little liquor with pink syrup and call it what you will. Now a cocktail should have, above all, good liqueurs; the other ingredients matter only relatively. I myself indulge but little; but when I do, and am out of reach of my club, I always keep an eagle eye on the man behind the bar. There is a species of gin which tastes like toilet-water and soap mixed, and this is a favorite brand with many of these cocktail "artists." If you have had it once you will always remember it. Do not be put off with weasel words. Insist on a good brand of gin. Likewise never let a lemon squash (we call it lemonade in our land) be mixed from a bottle under the bar. It must be all done above board. There is a prevailing idea that bottled citric acid will make as good lemonade as a lime or a lemon freshly squeezed. It will not; and a Bronx is spoiled by the introduction of this poison—it is nothing else. I always make a protest when I detect these horrors.

## BEWARE THE COCKTAIL-MIXER HOST

Another evil of the cocktail, also aside from its essential evil, is that so many men pride themselves on their own mixing. I know one who always tells you that he makes a cocktail which can not be equaled the world over and that he had the recipe from Blank, the accomplished mixer at the Blank-blank Club. This man retires ostentatiously just before dinner (you are, say, at his country seat or in his town apartments where he delights to give these little dinners) to his sanctum for the rite, and he usually has two acolytes to assist him in the process. Once, at least, he rushes out to his library telephone and calls up the club frantically, and this whether in town or country, and has a long consultation with the author and inventor of

the brew. He tells you he has forgotten something; but really he is trying to show you that the thing is authentic. There is a dash of this and a dash of that, fully six liqueurs and a good deal of gin and then much shaking and then—

well, you have to gulp it down and you taste the stuff long after the soup is served and, in fact, until you drown it.

Now I think I have said enough about potations. I am still looking for the real gumbo,—though I realize it is not obtainable out of Louisiana,—the real clam chowder, and that homely dish, the real chicken pie. I fear they are like the dodo, and are as extinct as the real strawberry shortcake. Just now we are beginning to enjoy native corn on the cob, in spite of the fact that the eating of it is unsightly even with the help of the newest of appliances. There are many opinions as to how it should be served. I prefer, as more civilized, to have it cut off the cob in the kitchen and cooked simply with butter and a little pepper and salt and a touch of cream. Sometimes Uncle George, who is an epicure, has green peppers cut up with it. Then there is old-fashioned succotash, another much misinterpreted dish. These are homely plats, but excellent, and I think that we are beginning to appreciate again some of those old excellences of the American kitchen.

## JUST IMAGINE—CANNED SOUP!

I have a young relative, a charming college girl, who is visiting Uncle George and who takes the liveliest interest in his house, in his garden, and in his housekeeping. She insists on preparing little dishes and she has three shelves of cook-books, new and old. She tells me that the practical cook-book, like the great American novel, has yet to be written; and I believe her. You remember the farce which had a run some years ago and in which a party of young people were quarantined and were obliged to do their own cooking? The omelet recipe always brought down the house, especially that injunction to "fold the eggs."

But without a cook-book, my little cousin can make the most delicious biscuits I ever ate, and she does not beat them either. She has promised me a few of her favorite recipes. I am to go to the laboratory (I would not dare call it the kitchen) and see her work them out. I shall delight in that, for it pleases me to think how my presence there would shock my own staff of domestic pirates, should they catch sight of me. An evening or so ago, she suggested that I see Uncle George's kitchen garden and, really, I was surprised at its beauty. The turf path led through rows of simples, herbs, and hardy annuals. There was a tiny bird-house, too, and sparrows were flying about in apparent concern over some domestic affair. Of course I couldn't be expected to remember the various cognomens of all the vegetables with whom my companion was on the best of terms. As a matter of fact, she knows a great deal. At dinner last evening, I thought that our chef gave us quite a palatable and nourishing soup for this time of year. We enjoyed it. But to-day my little cousin laughed at me when I mentioned it, and shook her pretty head.

"You two old silly dears. Why that was a favorite 'supper' dish with the girls at college. We made it in our rooms over the gas. Just melt some butter in a pan, stir in a little flour, and then—well, open two cans, one of dear old tomato and the other of mutton broth. You cream the tomato with a little milk and mix everything with the butter and flour and serve it hot with bits of toast and there you are."

I do not believe it. Canned goods have been positively forbidden in the house. I will have a talk, myself, with the housekeeper at once.







C. also in the United States, E. O. Hoppé

#### HER ROYAL HIGHNESS, PRINCESS VICTORIA

*The ladies of the royal family of England have been untiring in their work of war-relief. -- No day has been long enough for all they would do, and the English papers are full of the here, there, and everywhere that their activities call them. Princess Victoria,*

*like her mother, Queen Alexandra, is a leading organizer in this work, for like all the daughters of the royal household she is expert at cooking and sewing and household management—old-fashioned arts which the war has made new-fashioned*



# WHAT ADAM ESCAPED—TEMPORARILY

Though the Garden of Eden Contained the Brown-tailed  
Moth, the Crawling Caterpillar, and the Lesser Apple  
Worm, It Contained Not the Man Who Gives Advice

THE giving of advice is a pleasant office, and its own exceeding great reward. Monarchs and presidents have constitutional advisers, but the advice proffered by chancellors, premiers, and heads of departments is a trifling part of the freely offered wisdom that flows in upon the ruler of every state. As to government, education, music, painting, sculpture, architecture, literature, all sorts of persons without training, without wide observation, without natural aptitude, presume to have final opinions. The modest man who knows his own limitations in such matters is puzzled to guess how the cock-sure amateurs come by their opinions. When a chorus of advice is offered upon any subject, one may suspect the quiet man in the corner of really knowing how the thing should be done. If injured, the wise will not accept the first aid volunteered, but will wait for the modest expert who has been thrust aside by the officious ignoramus.

DOMESTIC partners often fail to realize that each may have duties that the other is unfitted to perform. Many a man cherishes the private belief that he has only to take in hand the whole matter of domestic economy to bring order out of the chaos which he imagines to characterize his wife's administration of her province. The creative masculine mind, he fancies, could promote efficiency and reduce expenses, whereas the thing demanded above all else by the affairs of the household is that capacity for patient dealing with minute details which is characteristic of women and rather rare in men. On the other hand, however, there are wives whose fingers itch to meddle with the affairs of their husbands. If the man wears a hat too young for him or too old for him (which means a hat which makes him look too young or too old for his wife's manifest years), he has no peace until that hat has been discarded, and one more appropriate (to the wife) provided for the marital head. New and strange razors, queer brands of whiskey, unfamiliar cigars, extraordinary neckties, are urged upon men by wives afflicted with a passion for giving advice. Some of the strangest objects in the social world are these men who tamely submit to this advice in all concerns of dress and personal decoration. They excite the stares of ill-bred persons in public and are mercilessly quizzed by similarly afflicted intimates at the club.

PERHAPS the superfluous domestic advice from which the world suffers would do small harm if it were solely shared by husbands and wives, but unhappily it is also conferred by both upon others. The dull woman who has achieved those commonplaces of feminine experience, a husband and a baby, is apt to set up as adviser to all her maiden acquaintances. Out of the depths of her newly acquired wisdom she would school unwedded women and help them toward her own fortunate state. "Marriage is the grave of friendship" in more than one sense of the phrase, and the monumental bumptiousness of some young matrons is enough to estrange them from any but the most charitable and least sensitive of their acquaintances. The chief victims of advice, however, are children, and they suffer from it with what grace they may, not only from parents, but from maiden aunts, grandmothers, family friends, and even servants. The gentle unsuspecting obedience of many little children to their pastors and masters is genuinely pathetic to any one who is alive to the sweetness of youth and awake to the folly of grown folk.

MUCH of the adult advice, parental and other, bestowed upon children between the ages of ten and eighteen, is worse than wasted. A good deal of it is merely an attempt to convey from age to youth something ineffaceably branded "not transferable,"—human experience,—and much of the rest is the arbitrary expression of pure ignorance. As to the advice administered at every turn to grown children in the home, most of it does harm rather than good by arousing the resentful opposition of sane creatures who know their own world and realize that it is a different world with different problems and conditions from any world that their elders have ever really known. The wise and sympathetic elder who instinctively guesses when a young person is making a vital mistake can do vast good by a few words whispered in private, for such an elder divines the difference between the world of his own youth and that of those who are now young, yet realizes also that there are human permanencies touching which he knows what no youth can know. It is these occasional quiet and unobtrusive advisers that save youth from fatal mistakes and change perhaps the whole current of youthful lives, but such advisers are far too wise to waste their strength on minor errors.







Photographs by H. N. King

*Like all true artists, Mr. and Mrs. Lavery put the color scheme first in the planning of the drawing-room in their London home, and they made it all of gold and blue and the wonderful flame orange which is found in certain azaleas. The walls are covered with cloth of gold which was crinkled before hanging to give a crêpe-like surface; this catches the light and gives a luminous quality to the whole room. The glass curtains are of a flame colored Chinese silk which matches the azaleas flowering in great Chinese pots. This color-wisdom is carried even into the minute details of the room, so that the very candles are of turquoise blue to match the prevailing blue in the room. On the table is a beautiful small bronze by Rodin, "Brother and Sister." Mrs. Lavery, who was Miss Hazel Martyn of Chicago, was the widow of the late Edward Livingston Trudeau, son of the famous tuberculosis specialist of Saranac Lake*

*Yellow accented with black was the color arrangement chosen for the dining-room, and at the windows hang curtains of a thin rose silk over blue silk. A narrow black border lightened by a Pompeian decoration tops the yellow wall, and the furniture is of black and gold lacquer upholstered in yellow brocade. The wall cabinet is filled with a collection of beautiful glass, and Chinese porcelains lend color to the room. The new smartness of Victorian ornaments may well be illustrated from this room, for between services the table is covered with a gold-fringed black satin cloth adorned with a most Victorian flower basket in worsted appliqué, about which stands a flock of gay penguins in brilliant porcelain. On the mantel is the inevitable Victorian wax fruit under glass, and ostrich plumes nod from the Italian vases on the long cabinet*

IN THE CONVICTION THAT TWO ART-  
ISTS' HEADS ARE BETTER THAN ONE  
DECORATOR'S, THE IRISH PAINTER,  
JOHN LAVERY, AND HIS AMERICAN  
WIFE BUILT THEM A LONDON HOME







The statement that "water is to the landscape what the eye is to the human face" finds apt illustration in the sunken pool, dotted with water-lilies and fringed with iris, which forms part of the formal gardens at "Sutton Place," Guildford, Surrey. This estate is one of the country seats of Lord Northcliffe, who is the owner of the London "Times," and is one of the greatest "powers of the press" in England.

A fine old wall (below) is an invaluable adjunct to a garden and endless are the ways in which it may be treated. Lady Northcliffe has used it for one of those unsparingly delightful perennial borders, in which English gardeners achieve such variety of beauty and color with the familiar and friendly flowers which will grow in any soil.

WHEN ENGLISH WOMEN  
OF RANK PRACTISE LAND-  
SCAPE GARDENING, THEY  
PUT PROFESSIONAL GAR-  
DENERS ON THEIR METTLE



Although "Sutton Place" dates from the reign of Henry VIII, when the house was built, the present gardens are almost entirely the work of Lady Northcliffe. Turf paths, those joys of all who love gardens, follow the flower-grown walls and wind beneath shading trees. On a southern slope leading down to the River Wey are the gardens where Lady Northcliffe makes her garden experiments, and the woods which border the stream are filled with wild flowers from spring to frost.



The Countess of Warwick is more than an amateur in landscape architecture, for she has established a Horticultural College at Studley Castle and has written a comprehensive work on the subject. At "Easton Lodge," Dunmow, Essex, she has put many of the plans in her book into execution, and their success may be judged from the Japanese summer-house and lotus pool at the right. "Easton Lodge" is at present a government hospital, and its grounds offer a most enviable spot for convalescence.





Through the great arched gateways in the wall which surrounds the kitchen garden at "Orchards," residence of Sir William Chance, one enters a paradise of serenity and delicious perfume. An old dipping well stands in the midst



Though the Countess of Warwick has planned many delightful gardens, none surpasses that of glowing annuals, box-bordered white paths, and rose-red brick which surrounds her quaint thatch-roofed dairy at "Easton Lodge," Dunmow, Essex



At "Fairlawne" in Kent, the country place of Mr. William Marshall Cazalet, the garden of simples takes the form of a double border along a turf path flagged in Japanese fashion, beside an old brick wall



Photographs by H. N. Kling

To the good English garden-maker, the kitchen garden comes early into consideration in the planning of a country estate, and the perfume of lavender and the fragrance of plums and peaches ripening against the wall blow across the linen hung above the drying-green. Merry cupids support a sun-dial in the midst of it and a gay green trellis surrounds the garden of herbs and annuals at "Gunnersbury Park," Acton, one of the country estates of Mr. Leopold de Rothschild



Bird houses are an indispensable feature of the English garden. A veritable bird apartment house is the dove-cote in the town garden of the Marquis of Bute, at "St. John's Lodge," Regent's Park, London

THAT ESTABLISHED ORDER WHICH MAKES THE SERVANT AN INTEGRAL  
PART OF THE ENGLISH HOUSEHOLD, MAKES THE KITCHEN GAR-  
DEN A NOTABLE PART OF ENGLISH LANDSCAPE ARCHITECTURE

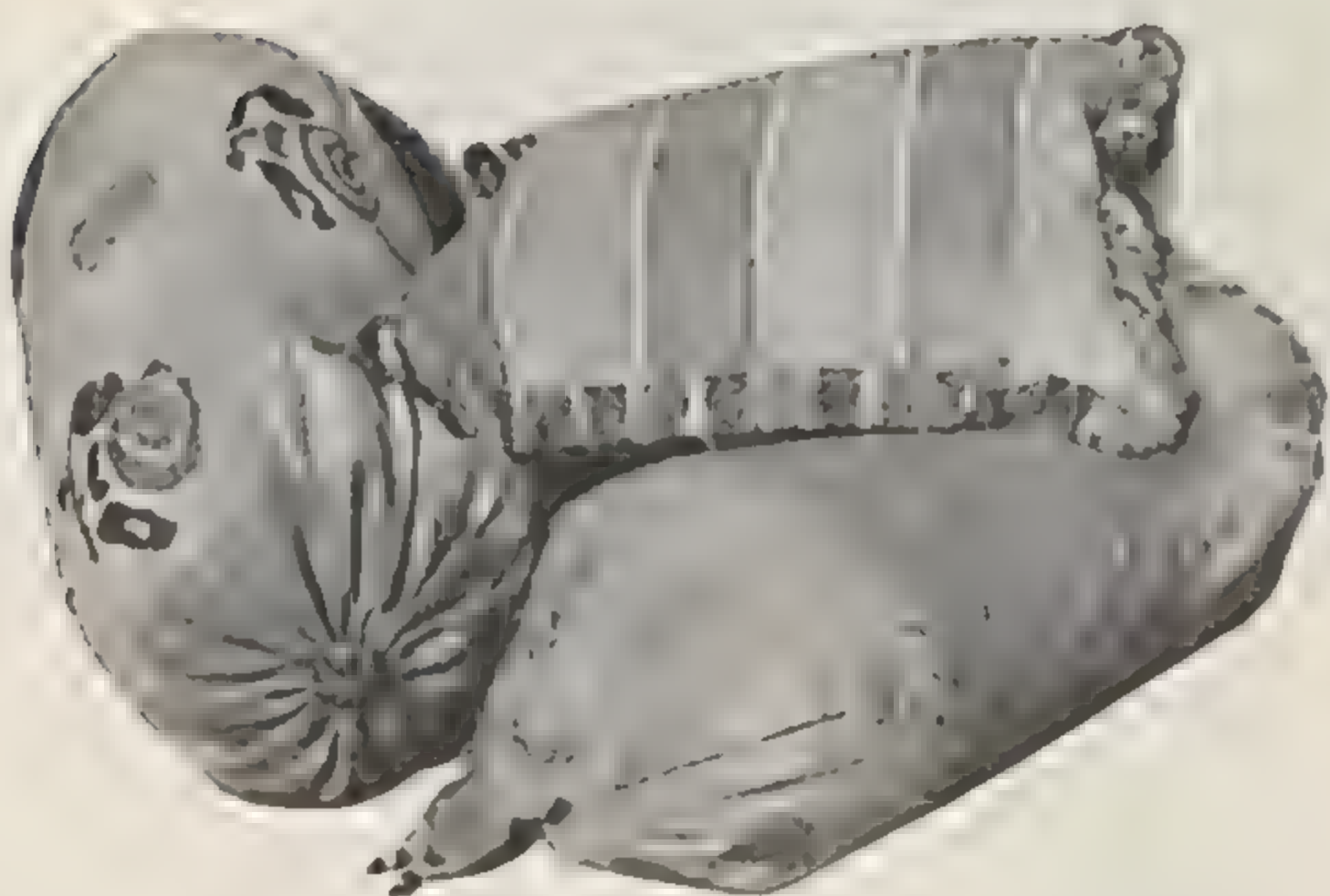


THE ARDEN STUDIOS DE-  
VISE NEEDS FOR COUN-  
TRY HOUSE AND GARDEN

What garden, having seen it, would be without this garden gate painted in gray lined with king's blue and topped on either post with a begging squirrel in wine color? Those great posts capped respectively with a rooster and peacock are wholly novel plant stands; poles black with king's blue bases; birds in reds, yellows, greens, and blues



To win the heart of every amateur of quaint furnishings, there is a reproduction of an old Normandy bed in brown wood with gold tops to the posts and decoration in blue, silver, and green. With it goes the flat cushion in brown corduroy, with bands of blue and gold felt



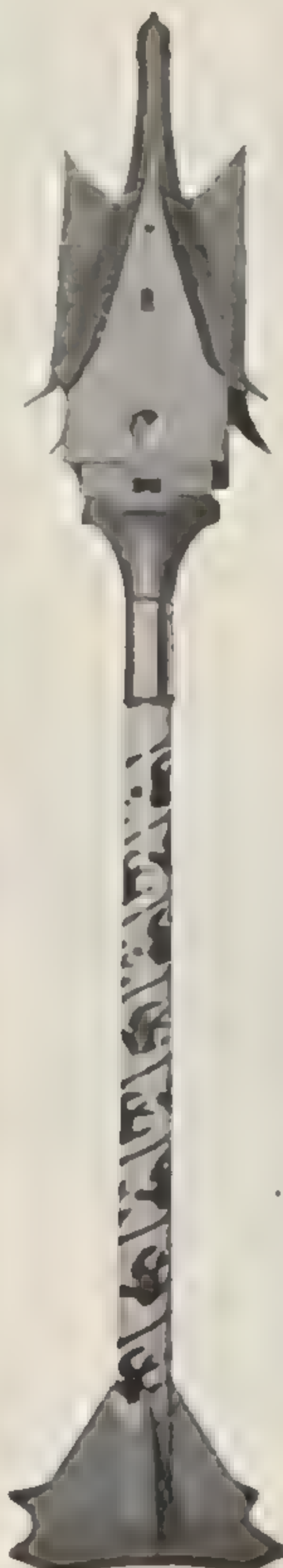
For summer porch or hammocks there can never be too many pillows. The long roll (left) is of tan linen stenciled in cerise; the roll at right is also tan linen with band and stencil of blue; and the square pillow is of linen widely striped in blue and gold, with narrow lines of white



Two clever English artists, Mr. and Mrs. Harold Stabler, make from clay to finished glaze an engaging variety of porcelain figures. Above are replicas of pieces in Luxembourg and English museums



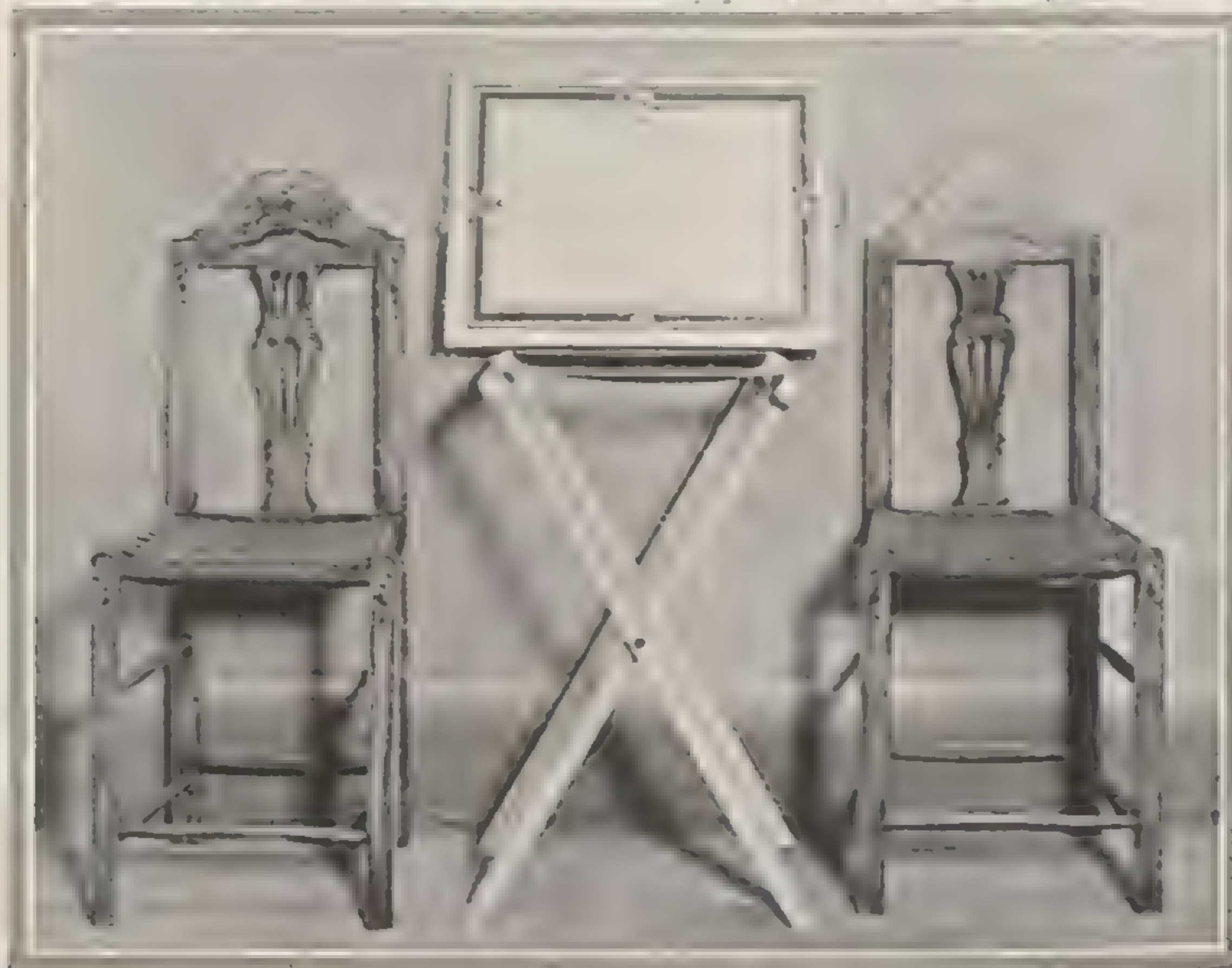
A cover admirably suited to the brown and gold Normandy bed at the top of the page is of natural colored linen, stenciled in red, blue, and green; blue and yellow bird on brown twig and flowers in orange-red, blue, and green



A spiral stairway of blackbirds leads down the white pole from the green-roofed orange birdhouse, above the reach of pussies



Porch furniture reduced to its simplest lines is represented by this chair and table painted gray with stripes in red, blue, and green. The black leather table cover is painted with unexpected decoration—a border of pink outside and green inside



Convenient service for tea on the porch or under the trees is done in white enamel, with links of blue. The straps are of orange and blue striped linen, and the painted border on the tray matches the straps. The rattan chairs in antique green and wine color are adapted from an Italian model





*A quaint little Victorian wrap of Hudson seal throws its fulness to the back in those lines which Victorian ladies learned from their embroidered shawls; and it edges its collar, its hem, and its cuffs (you thought it was a muff?) with flying sable*



*(Above) Adorned the most by being unadorned is this very new—and very smart—coat of Hudson seal, for no rival fur is present to detract from the inherent beauty of the seal nor from the graceful lines of its flaring skirt, its snug (but-not-too-snug) waist, its irregular waist-line, and its decidedly more irregular skirt-line*

*(Right) It is not ostentatious in its wealth of material, this most voluminous of evening wraps, for, although this king's ransom of snowy ermine would have made a half dozen wraps a dozen seasons ago, its generosity is hidden in the softest of folds and admitted only in its endless and devious border of inky-tipped tails*

*(Above) Though it's very, very full, it's not at all bouffant; hence the modernity of the coat of fine baby caracul. A wide detachable cape of kolinsky dyed to the color of Russian sable almost hides the snug waist, and bandings of the same fur edge the cuffs and the bottom of the skirt with delightful disregard for regularity of outline*

STEIN AND BLAINE FORESEE MIDWINTER

FURS BEYOND THE HORIZON OF MIDSUMMER

SNUG WAISTS, FULL SKIRTS, SOFT SIL-

HOUETTE MARK THE FURS OF 1916-1917



# SMART FASHIONS *for* LIMITED INCOMES

Keeping Up Our Defenses against Summer Ennui Is a National Duty, and a Woman's First Weapons Are a New Frock and Hat



To purchase a helmet of brilliant summer flowers with a flange and brim of orchid Georgette crêpe is to begin one's preparedness campaign for autumn

TO those who are about to visit the country in the delightful days of early and late autumn or who have been away from town since April and are therefore by now weary of their wardrobe, such a distinctive but simple model as that shown immediately to the right should appeal greatly. This frock is very smart in its lines, yet it brings forward from the past season none of those more conspicuous features of which one is now tired. On the other hand, it shows the interesting points of the styles of the hour. Among these are the waistcoat form of the bodice and the original cut of pockets and cuffs. Delft blue linen with white handkerchief linen for the deep collar and vest would be excellent.

The other street frock, at the right of the page, is excellently designed for this time of year, as the draped overskirt can be very easily remodeled later in accordance with the newer autumn lines. For this frock a dark taffeta would be excellent, braided with narrow soutache in a slightly darker shade of the same color. The guimpe is of white net cut round and moderately low, and finished, as shown just below the fur, with a simple rolled hem. The overskirt of this frock deserves special mention. A plain overskirt is slashed from the hem nearly to the hips in front and to the waistline in back, into four equal panels bound with soutache; then, to make the panniers, the two side panels are caught up and draped under the belt at the side back.



A pocket and a collar that are really new are enough to distinguish a linen frock, even did it not possess a smart waistcoat bodice

A smart color scheme is the secret of a smart sailor; a green straw, a bright blue velvet ribbon, and an ornament of beige with violet colored leaves accomplish it



The woman to whom the too short, too full, and too young mode is not becoming may compromise with black lace, tulle, and jet



By taking a forgotten leg-horn and adding a brilliant velvet ribbon and sprigs of wheat, one makes one of those becoming English garden hats



A taffeta frock cut in this way and braided will be open to successful remodeling, if necessary, later. The overskirt is a simple thing



For an evening gown for the woman to whom the girlish, short, bouffant dresses of the day are not suitable nor becoming, an excellent French gown is shown in the middle of the page. The original French model was made of elaborate materials, but here the gown has been modified to the limited income by the elimination only of the extravagances of materials and without losing the French smartness and the dignity of the original.

Over black lace is hung an overskirt of black net bordered with jet and held by a high pointed girdle of black velvet hung with jet pendants. The sleeves are of black tulle with strands of jet falling from the shoulders. One could, if one preferred, embroider the velvet corsage with a motif of rhinestones or steel sequins and also replace the black lace band above it with black net similarly embroidered. In any case, a hint of flesh colored tulle should appear just above the black of the corsage to soften it, and a corsage bouquet of brilliant color, preferably deep red, is an essential.

An excellent early autumn toque is shown at the upper left. Below a crown of tiny, brilliant, varicolored summer flowers in which lavender predominates is a transparent brim of orchid Georgette crêpe, and to back up the crown is a wide flange of the crêpe. The hat at the upper right and that at the bottom of the page show hats that are in excellent keeping for wear with informal morning and afternoon frocks.



## S E E N i n t h e S H O P S

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



(Above) A charming midsummer hat of soft white velours is crowned and edged with black satin antique and banded with white, double-faced, satin ribbon; \$20

(Left) A slip of washable satin trimmed with Valenciennes lace and satin ribbon is dedicated to the lingerie or the lace frock; in flesh color or white; \$16.50



(Above) A most advanced guard of autumn millinery approaches in the guise of a plush hat in any one of a variety of colors, faced and banded with leather; \$12.75

(Right) A washable satin slip, unadorned save for shoulder ribbons and elastic shirring, is ideal for wear under a transparent frock; flesh color or white; \$6.75



Fashion asserts itself in this umbrella, the polished wood handle of which continues even down to the ivory tip far below; in green, blue, black, and violet silk; \$8.50

THE question of what to wear in the way of lingerie under the sheer frock is important in this season of net and organdy. The shops are filled with all kinds of pretty underlings, but many of them are transparent, and the combination of transparent frock and transparent lingerie is a disaster to be avoided. In the illustration at the right on this page the problem is solved by a slip of washable satin unadorned save for satin shoulder straps and bands of elastic shirring. The slip has a normal waist-line, and deep tucks and a deep hem give body to the skirt.

A more elaborate slip suitable for wear under a lingerie frock is illustrated at the left. It, also, is of washable satin, and is trimmed with Valenciennes lace. The under-ruffle of the satin comes down well under the lace of the flounce so that no other petticoat need be worn with the slip.

Now that the novelty has somewhat worn off the tinted blouse, not a few women show a marked preference for the white blouse. There has never been a season when the blouse contributed so greatly to the costume, particularly if the costume happens to be a tailored suit. Collars have assumed all kinds of becoming and decorative forms, and frills and jabots give a crisp fresh touch at the front. The frill which ornaments the front of the blouse at the lower right places its fulness toward the shoulder rather than

along the line of the fastening of the blouse, and the effect is very graceful. Valenciennes lace in a pleasing pattern is used for trimming, and decorative eyelets are embroidered where they will be most effective. The material is white voile, which is used for many of the most charming waists of midsummer.

## THE RETURN OF THE FICHU

In a very modest very modern fichu lies the claim to originality advanced by the blouse at the lower left on the page. It shows that fineness of material and workmanship which stamp it "made in France." It is made entirely by hand of

sheer white batiste, crisp little frills of hemstitched batiste stand out at every available edge, and drawn-work on the fichu and the cuffs emphasizes the delicacy of the material. With this blouse is pictured a wide-brimmed white velours hat bound with navy blue moire and trimmed with blue ostrich feathers.

Midsummer has for several years past brought with it an influx of charming hats which are the advance guard of autumn millinery. A hat such as the one pictured at the upper right on the page knows no season; it is equally appropriate for midwinter or for midsummer. A top is of plush in any one of a variety of colors and the facing and the band about

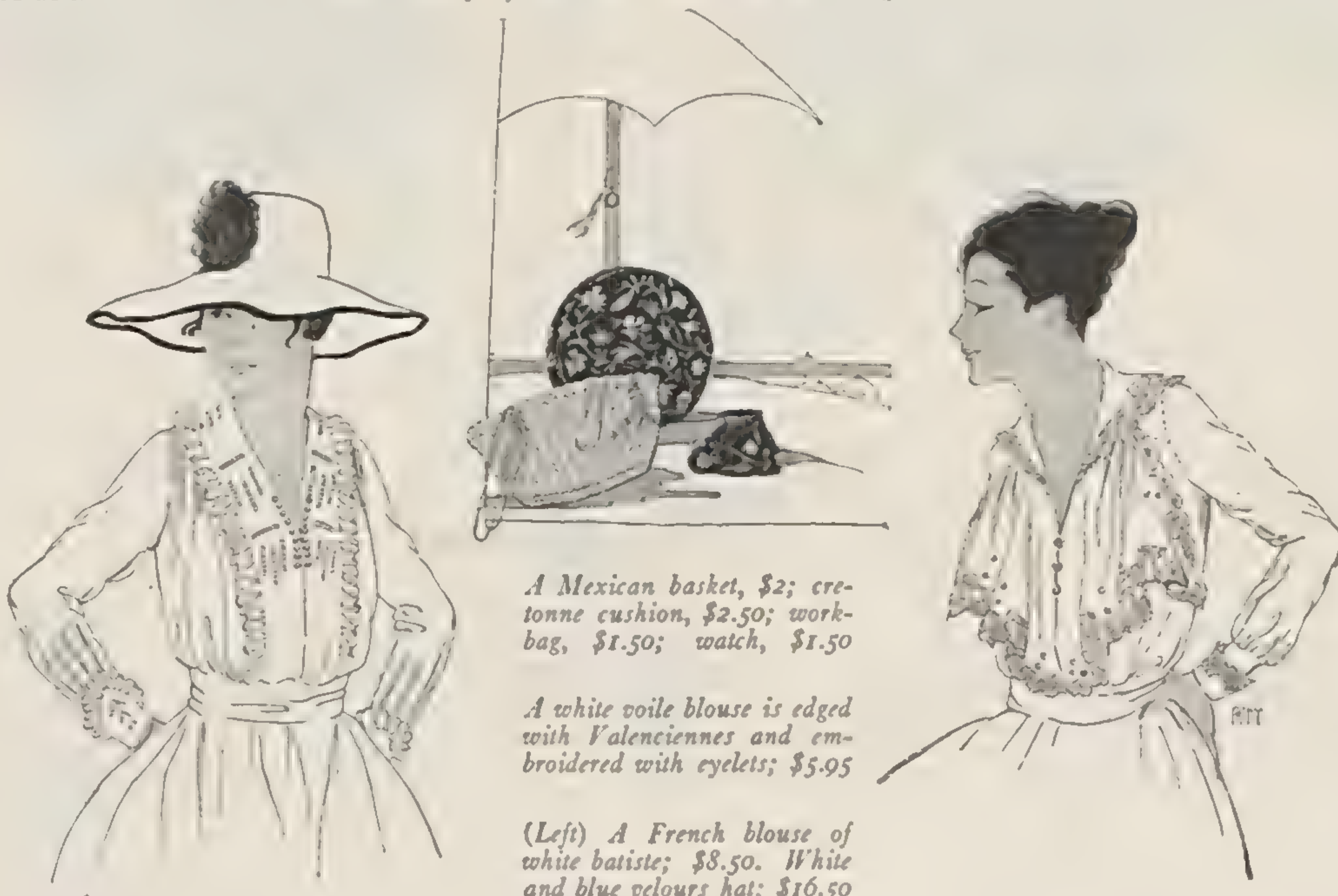
the crown are of brown leather. The white velours hat at the upper left has crown and flange of black satin antique. This hat is also suitable for autumn wear. Its charm lies in the graceful lines of the brim, and its only trimming is a band and knot of white double-faced satin ribbon.

## SEEN ON THE BEACH

Where is the woman who has not gone for a stroll on the beach and longed for a cushion to sit upon, a watch to tell the time by, and a bit of needlework to keep her fingers busy? The basket and its fittings shown in the illustration at the bottom of the page provides for any or

for all of these contingencies. The basket is of Mexican straw, adorned with gay cords and tassels. In it are stowed away a gay cretonne cushion, an equally gay work-bag to match, and a practical watch adorned with a gay tassel like those which bob from the sides of the basket.

And that there still is something new under the sun is proved by the sun umbrella above it. One is accustomed to stout umbrella sticks, but a stick so stout and strong as this is indeed an innovation. The handle is made of polished wood and for the entire length of the umbrella the stick is of the same material. It is tipped with ivory, has ivory balls at the ends of the ribs, an ivory rim at the center of the top, and the case has an ivory ring through which the ferule is inserted.



A Mexican basket, \$2; cretonne cushion, \$2.50; work-bag, \$1.50; watch, \$1.50

A white voile blouse is edged with Valenciennes and embroidered with eyelets; \$5.95

(Left) A French blouse of white batiste; \$8.50. White and blue velours hat; \$16.50



# WOMAN DECIDES TO SUPPORT HERSELF

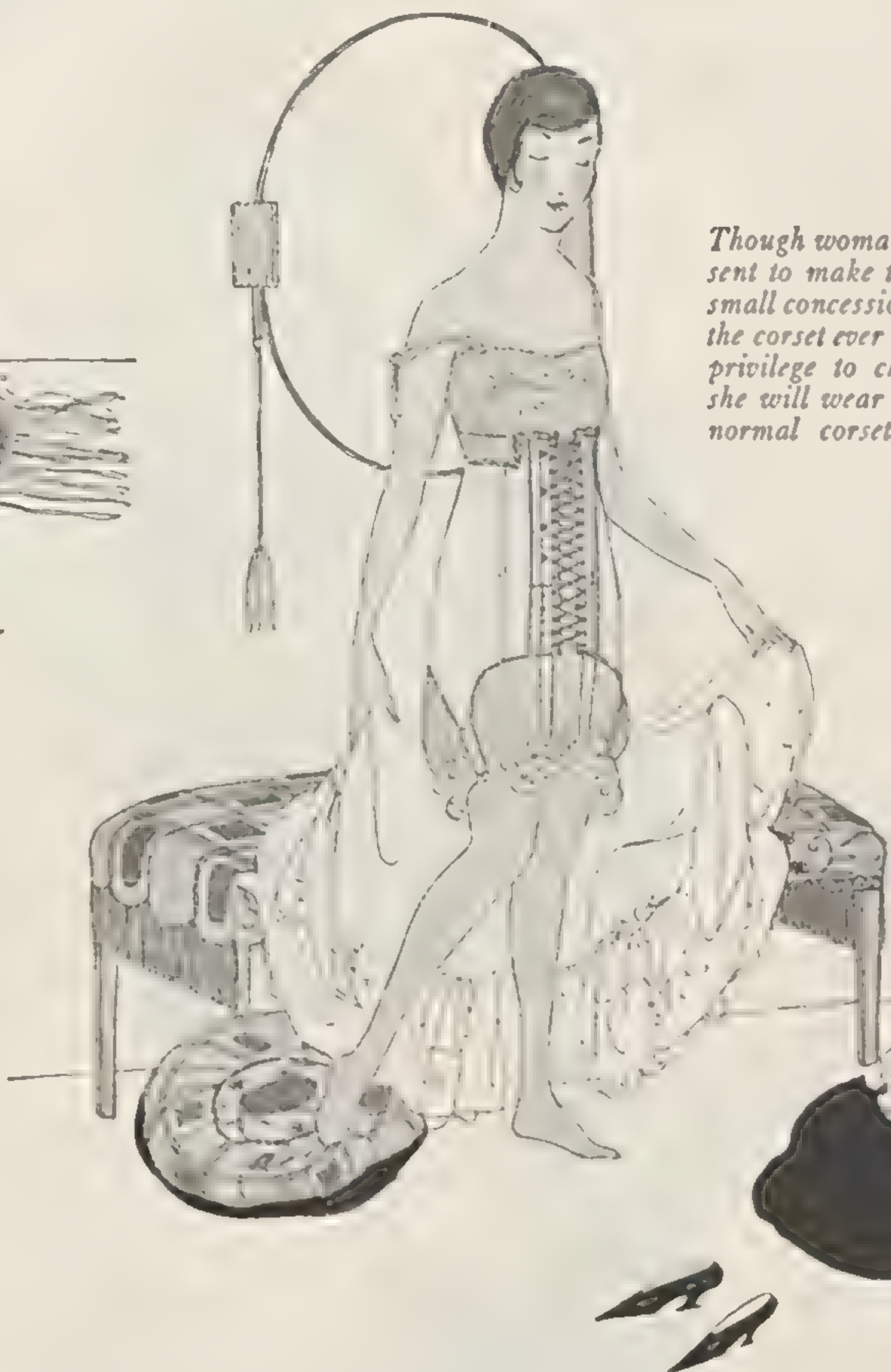
By Sponsoring the Natural Figure, the Mode Has Lost  
(Is It Permanently or for the Moment?) Its Autocratic  
Power and Is Forced to Bow before Woman's Defiance



*It is, first of all, the sportswoman who is thus undermining the power of fashion by her daring insistence upon a corset which gives both comfort and freedom of movement, and by her absurd willingness to support her figure without external aid*

**C**OMPLEX, indeed, is the relation of the corset to the mode; though it bends the fashions, it obeys them; though it leads them, yet it also follows them. Such is the relationship existing to-day between the corset and the costume, and it indicates distinct concessions on the part of the couturier to the corsetière.

For a long time there existed a tradition that the corset had no initiative as regards fashions, and that it was the sole but important office of the corsetière to follow the lines laid down by the maker of costumes. No one quarreled with these conditions; least of all the corsetière. She went along season after season making women as beautiful and as comfortable as she could, according to the precepts of the



*Though woman did last season consent to make to the fitted bodice the small concession of raising the top of the corset ever so little, it is woman's privilege to change her mind, and she will wear this autumn the most normal corset since fashion began*



*Woman is a humane conqueror. She will not insist upon entire elimination of curves, this season, and she will even consent to tighten the waist-line a bit, for really, you know, even the Venus of Melos herself has that much of a waist*



mode. When hour-glass waists were the thing, the corset contrived to make woman as small as she could be at that particular juncture without actually breaking in two. If occasionally she fainted, it was the fault of the loathsome corset, never by any chance of the gown. When straight fronts were the fashion, the straightness and flatness of a plank was as nothing to the straightness and flatness which the corset managed to achieve. When it became fashionable to be straight all the way around, the corset accomplished the seemingly impossible and flattened out curves as effectively as a steam roller would have done it.

## THE COUTURIER'S MISTAKE

Then the couturiers made their fatal mistake. In a moment of short-sightedness, they decided that they would like to costume the figure *au naturel*, and the docile corset straightway assumed the difficult but congenial task of guiding back into the lovely lines in which nature originally molded it, a figure squeezed in at the waist by hour-glass stays, flattened at the front by the straight front, and made lumpy in all sorts of unexpected places by the steam-roller process.

During the process of training the figure back into natural lines, the possessor of that figure lived in great comfort—the greatest comfort she had ever known. In addition to the training which her body received, her eye also went through a process of training. She not only felt what it was to be as nature meant her to be but she saw how attractive it looked. She was comfortable and she was happy.

Then, all at once, the couturiere made a gown with a full skirt and a fitted bodice. Straightway there was activity in the

realms of the corsetières. It was the business of the corset to follow the lines of the costume. A tight bodice meant a small waist and curved hips and corsets which produced that figure must be made at once. So the corsetière made them—if she was a private corsetière she made them for her customers; if she happened to be the designer for a big firm of corset makers, she constructed a whole line of them. Women tried them on; some women actually bought them—one model. Then it was that the unexpected, the unprecedented, happened. Women refused to wear them; they actually did that unheard-of thing. They didn't like the feel of them and they didn't like the appearance of them. They said to the couturier, "We will wear your full skirts, your puffs and ruffles; we will even wear your fitted bodices—if they are fitted loosely enough; but we will not wear the kind of corsets you prescribe."

So it came about that the arrogant gown had to accommodate itself in (Continued on page 80)



*"I will wear your full skirts," says woman, "and even your bodices, but talk not to me of tight corsets." And the mode, a pacifist, adapts the gown to the corset*



*For centuries the corsetière has followed the dictates of the mode, but when she tried to follow the pointed bodice, woman rose in her might to demand a normal figure*

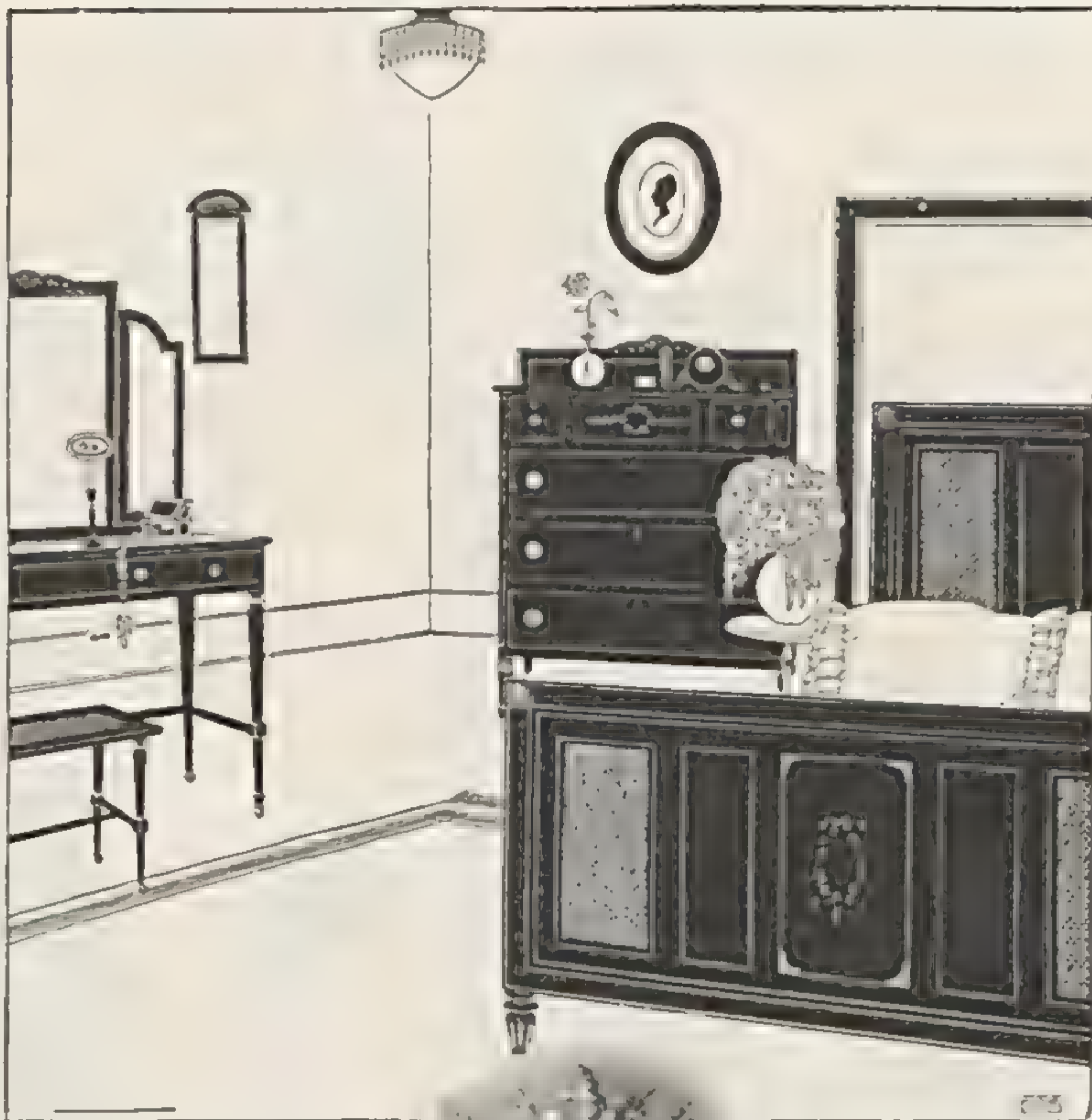


# TO AUGUST, THE FURNITURE SALES

August, Viewing the Completion of the Country House, Dedicates Its Thirty-one Days to Furnishing the Winter House



Covered furniture comes in for its share of attention at this season in anticipation of autumn needs. Among the most desirable designs in chairs is the Martha Washington arm chair with mahogany frame; upholstered in tapestry; \$29



(Above) To keep pace with the times, one must betake one's self to the sewing-table. A little mahogany table with room for sewing equipment and a piece or two of embroidery opens on the two sides. It may be had for \$12.75

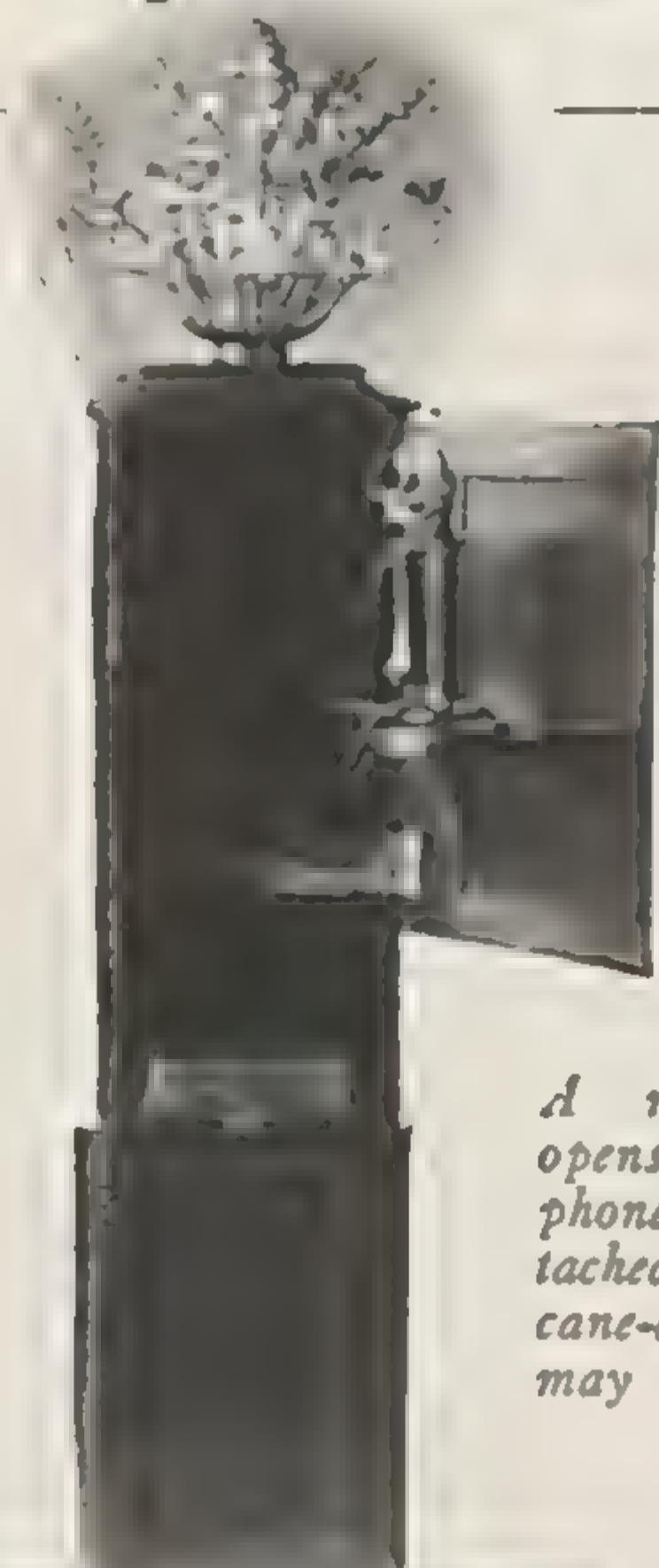
(Left) A bedroom suite of four pieces consisting of bureau, dressing-table, chiffonier, and bed may be had in either black or ivory; \$295. Feather pillows (size 22 by 28 inches) from \$2.50 to \$5.85; may be ordered in any size or shape



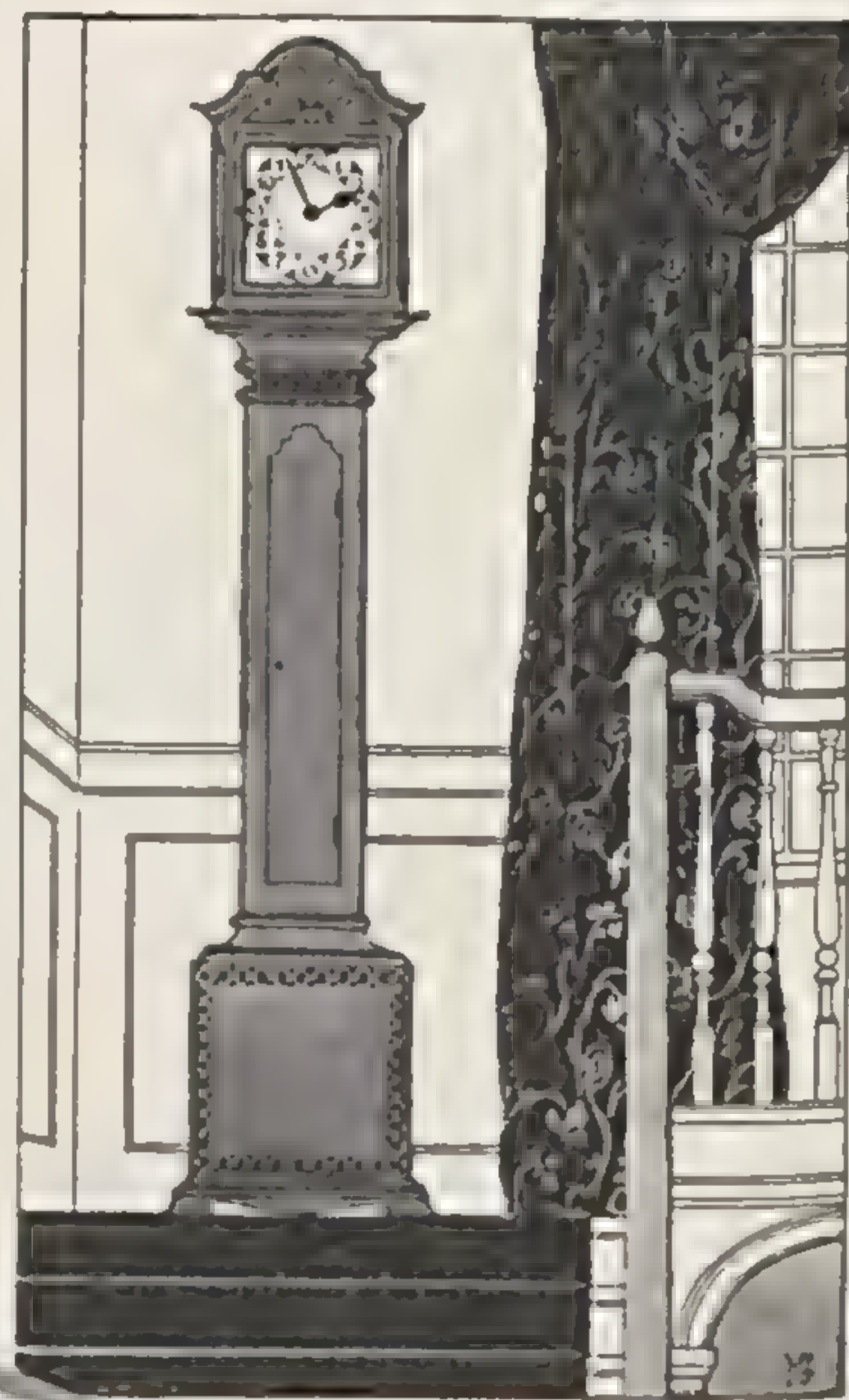
The demand for gate-leg tables abates not a whit; which accounts for this version in solid mahogany; size 26 by 40 inches, \$15; mahogany-finished Windsor chair; \$10

THE August sales devote a large share of their attention to furniture, and it is a particularly good season in which to secure odd decorative pieces for the house as well as entire suites for any of the individual rooms. Many novelties have been placed upon the market, some without and some, fortunately, with practical value.

One of this latter class which will appeal to the housewife is the telephone pedestal illustrated in the middle of this page. When closed, it appears to be simply a plain mahogany pedestal and only the very keen observer would



A mahogany pedestal opens to disclose a telephone upon a shelf attached to the door, and a cane-covered seat which may be drawn out; \$25



A grandfather's clock of mahogany besides being decorative possesses the unusual merit of being provided with excellent mechanism; \$90



Designed for comfort as well as beauty, this three-pillow sofa has full spring back and arms, and is upholstered with moss and hair and covered in black and brown denim; it will be recovered in any material for the cost of the material alone; 7 feet 3 inches long; \$82.50

notice the two tiny hinges at the side which indicate an opening. The top of the pedestal opens (as shown in the illustration) and the telephone is found on the little shelf attached to the door. The bottom part of the column draws out to form a cane-covered seat upon which one may rest while telephoning. The wires are inserted through openings at the back of the pedestal. Another novelty is the grandfather's clock—

(Continued on page 76)





Waist No. 213422; skirt No. 213423



Frock No. 213458



Waist No. 213213; skirt No. 213214



Waist No. 213427; skirt No. 213428

## VOGUE PATTERN SERVICE

Turning the Smart Woman's  
Attention to Frocks for  
the Early Autumn Days

*A complete description of each  
pattern will be found on page 72*

**T**HE patterns on this and the following  
pattern pages are in sizes 34 to 40  
inches bust measure, 24 to 30 inches  
waist measure, and 35 to 41 inches hip measure,  
unless otherwise specified.

Vogue patterns are 50 cents for each waist,  
suit coat, skirt, child's, smock, or lingerie pat-  
tern; \$1 for complete costumes, one-piece  
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illustration and material requirements are given  
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nut 417

CHICAGO: Stevens Building (Room 932), 20 N.  
Wabash Avenue; Telephone, Randolph 2939

SAN FRANCISCO: Ye Gift and Favour Shop,  
102 Post Street; Telephone, Douglas 2830

BALTIMORE: The Flower House Studio,  
Charles and Hamilton Streets; Telephone, Mt.  
Vernon 4621

MONTREAL, CANADA: The Children's Shop,  
15 McGill College Avenue; Telephone, Up-  
town 5466

LONDON, E. C., ENGLAND: Rolls House,  
Breems Building; Telephone, Holborn 306

Waist No. 213270;  
skirt No. 213271Waist No. 213400;  
skirt No. 213401Waist No. 213316;  
skirt No. 213317Waist No. 212498;  
skirt No. 212499





Blouse No. 212483



Blouse No. 213412



Blouse No. 213290



Coat No. 213421

A BLOUSE TO SATISFY EVERY OCCA-  
SION AND EVERY WEARER'S MOOD

SIX SEPARATE SKIRTS ARE WIDE  
OR NARROW, GORED OR GATHERED



Blouse No. 213333



Blouse No. 213450



Blouse No. 213235



Blouse No. 212880



No. 213140



No. 212756



No. 213252



No. 213255



No. 213417



No. 213418



*the soup of the epicure*



*A case of  
"French cookery  
wherever you are"*

Those who like Franco-American Soups—and they are legion—find it convenient to order it by the case for their summer homes. It is easier to jot an order to your grocer than to fuss about making the soup at home. Moreover, it would require an elaborate kitchen indeed and *our own chefs* to produce for you such delightfully French soups as these.

Franco-American Soups in your pantry are so many first aids to the brain-weary menu-maker. You will be astonished how constantly you will draw upon them—for the home meal, the picnic, the motor-trip, the boating party—for the ice-cold "bracer" after exercise, for the piping hot nourisher on the damp and foggy days. No preparation is necessary!

If you are in a remote place, let Uncle Sam and the railroad bring you your consignment of this "French" deliciousness. Or if a good grocery store is near at hand, a phone message will suffice.

*Merely heat before serving*

*Thirty-five cents the quart*

*Twenty cents the pint*

*At the better stores*



# *Franco - American Soups*

*Selections:*

Tomato  
Mock Turtle  
Clear Ox Tail  
Ox Tail, thick  
Consommé  
Bouillon  
Julienne  
Mutton Broth  
Chicken

Chicken Consommé  
Chicken Gumbo  
Clam Chowder  
Clam Broth  
Beef  
Pea  
Mulligatawny  
Clear Vegetable  
Vegetable, thick

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THE FRANCO-AMERICAN FOOD CO.



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*For All Seasons*

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NEW YORK CITY



## PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 69 and 70 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

### PATTERNS ON PAGE 69

**WAIST NO. 213422; SKIRT NO. 213423.**—For blouse in medium size:  $1\frac{3}{4}$  yards of 36-inch striped material;  $1\frac{1}{2}$  yards of 36-inch plain material;  $\frac{3}{8}$  of a yard of 36-inch material for lining;  $\frac{1}{2}$  of a yard of 36-inch material for collar; 38 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size:  $1\frac{3}{4}$  yards of 36-inch striped material;  $2\frac{1}{2}$  yards of 36-inch plain material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price 50 cents.

**FROCK NO. 213458.**—For frock in medium size:  $5\frac{3}{4}$  yards of 40-inch material; 1 yard of 36-inch material for collar-cape and cuffs; 1 yard of 36-inch material for waist lining. Sizes, 34 to 40 inches bust measure. Price, \$1.

**WAIST NO. 213213; SKIRT NO. 213214.**—For blouse in medium size:  $2\frac{1}{4}$  yards of 40-inch material;  $\frac{3}{4}$  of a yard of 36-inch material; 5 yards of  $\frac{1}{2}$ -inch braid; 5 yards of fringe. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size:  $5\frac{3}{4}$  yards of 40-inch material; 8 yards of  $\frac{1}{2}$ -inch braid;  $6\frac{1}{2}$  yards of fringe;  $\frac{1}{2}$  yard of 36-inch material for pockets. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. 213427; SKIRT NO. 213428.**—For waist in medium size:  $2\frac{3}{4}$  yards of 40-inch material;  $\frac{1}{4}$  of a yard of 36-inch trimming; 2 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material;  $2\frac{3}{4}$  yards of 40-inch material for underskirt. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. 213400; SKIRT NO. 213401.**—For blouse in medium size: 2 yards of 36-inch material; 1 yard of 27-inch material for lining; 16 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size:  $5\frac{1}{4}$  yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. 213270; SKIRT NO. 213271.**—For blouse in medium size:  $2\frac{1}{2}$  yards of 36-inch material;  $1\frac{1}{2}$  yards of 36-inch material for underwaist; 1 yard of 36-inch material for lining;  $4\frac{1}{2}$  yards of 1-inch trimming; 2 yards of 12-inch trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For skirt in medium size:  $5\frac{3}{4}$  yards of 36-inch material;  $1\frac{1}{4}$  yards of 1-inch trimming. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure; 50 cents.

**WAIST NO. 213316; SKIRT NO. 213317.**—For blouse in medium size:  $2\frac{1}{2}$  yards of 36-inch material; 23 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $4\frac{1}{2}$  yards of 36-inch material; 17 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**WAIST NO. 212498; SKIRT NO. 212499.**—For blouse in medium size:  $2\frac{3}{4}$  yards of 36-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar and cuffs; 7 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size:  $3\frac{1}{2}$  yards of 36-inch material; 7 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

### PATTERNS ON PAGE 70

**BLOUSE NO. 212483.**—For blouse in medium size:  $2\frac{1}{2}$  yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 213412.**—For underblouse in medium size:  $1\frac{3}{4}$  yards of 36-inch material;  $\frac{1}{2}$  yard of 36-inch material for collar and cording. For overblouse:  $1\frac{3}{4}$  yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 213290.**—For blouse in medium size:  $2\frac{1}{2}$  yards of 40-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar and cuffs;  $\frac{3}{4}$  of a yard of 36-inch material for frills. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**COAT NO. 213421.**—For coat in medium size:  $3\frac{3}{4}$  yards of 36-inch material;  $1\frac{1}{2}$  yards of 36-inch material for collar, belt, and bias bands; 14 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 213450.**—For blouse in medium size: 3 yards of 36-inch material;  $\frac{5}{8}$  of a yard of 45-inch material for collar, frills, and cuffs; 1 yard of lace edging; 1 yard of  $\frac{1}{2}$ -inch lace insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 213333.**—For blouse with plaited front, in medium size:  $2\frac{3}{4}$  yards of 36-inch material; 6 buttons. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**BLOUSE NO. 213235.**—For blouse in medium size:  $2\frac{1}{4}$  yards of 27-inch material for overblouse;  $1\frac{1}{2}$  yards of 27-inch material for lining;  $\frac{1}{2}$  of a yard of 44-inch material for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. 213140.**—The skirt is 37 inches long and  $2\frac{1}{2}$  yards wide at the hem. Of striped or ribbed material, for skirt in medium size: 3 yards 44 inches wide; 3 buttons. Of plain material:  $2\frac{3}{4}$  yards 42 inches wide. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 212756.**—The two-piece skirt is 37 inches long and 3 yards wide at the hem. For skirt in medium size:  $2\frac{3}{4}$  yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 213252.**—The skirt is 36 inches long and  $3\frac{1}{2}$  yards wide at the hem. For skirt in medium size:  $3\frac{3}{4}$  yards of 40-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**BLOUSE NO. 212880.**—For blouse in medium size:  $1\frac{1}{2}$  yards of 36-inch material;  $\frac{5}{8}$  of a yard of 36-inch material for collar facing and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

**SKIRT NO. 213255.**—The six-gored skirt is 36 inches long and  $2\frac{1}{4}$  yards wide at the hem. For skirt in medium size: 3 yards of 42-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 213417.**—The skirt is 35 inches long and  $3\frac{1}{4}$  yards wide at the hem with the plaits, which are cut in one with the yoke, pressed flat. For skirt in medium size:  $4\frac{1}{4}$  yards of 40-inch material; 8 buttons. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

**SKIRT NO. 213418.**—The skirt is 35 inches long and  $3\frac{1}{2}$  yards wide at the hem. For skirt in medium size:  $4\frac{1}{2}$  yards of 36-inch material. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

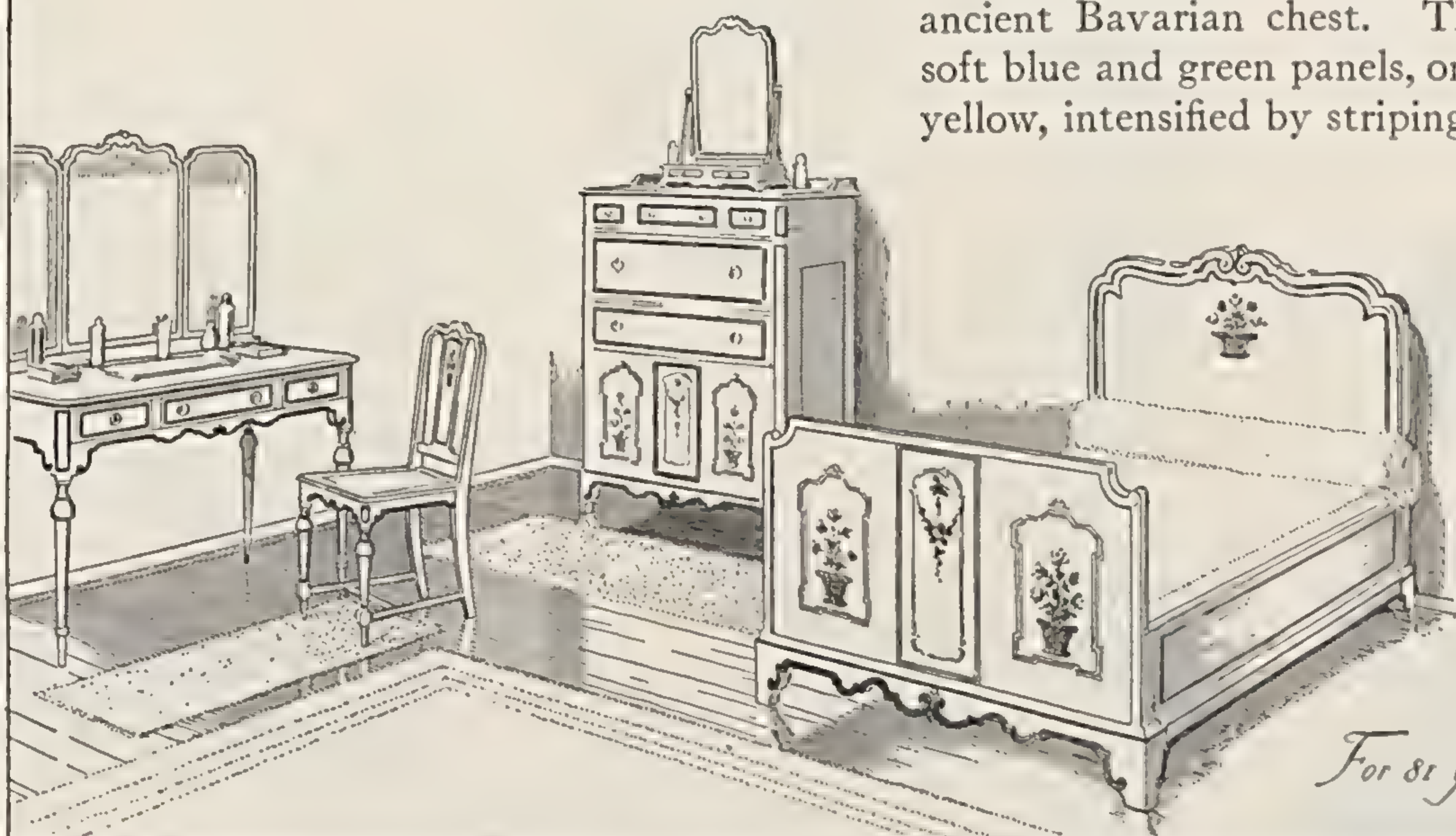




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The design of this daring Bedroom Suite, inspired by an ancient Bavarian chest. The bold decorations relieved by soft blue and green panels, on a body color of mellow Chinese yellow, intensified by stripings of vivid blue and yellow.



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Company  
BOSTON

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It has taken many years for the Nestlé Treatment to overcome the prejudice against permanent hair-waving. Methods had arisen which were positively injurious to the hair and the public soon placed permanent hair-



*Nestlé Waved*

waving in the category of quacks. The advent of the Nestlé Wave, however, with its guaranteed results, has brought to Mr. Nestlé the approval of public opinion and the endorsement of members of the medical profession.

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*"That indescribable something called charm"*

Womanly charm doesn't mean features of chiseled regularity, nor costly, imported gowns. It means fastidious *daintiness*, combined with careful, intelligent *grooming*.

To keep the hair clean—at the same time to improve the scalp conditions—these are the good offices of Packer's Tar Soap.

Used faithfully, this pure, pine-tar product will promote healthy, vigorous growth—make the hair fluffy and easy to coif. Send 10c for sample.

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Packer's Liquid Tar Soap—an efficient cleanser, delicately perfumed. Liberal sample 10c.

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# FOR THE HOSTESS

THE growth in the popularity of the outdoor repast among Americans, among especially those who have lived abroad, has been rapid; any number of country houses have their glass-enclosed breakfast rooms, and porch dining-rooms are so numerous as to occasion no comment. Summer also brings the joys of motor trips with perhaps no definite destination in view other than the most alluring spot in which to breakfast or lunch when one is most hungry.

A picnic breakfast must be an early breakfast—perhaps at six o'clock when the dew is still on the grass and little silver cobwebs are glistening in the early morning sunshine. And the place? Best of all, beside a shady pool on the bank of a stream. The indispensable hamper must be put into the motor-car, and the jointed rod and the fly-book beside it, for the fish should be biting on such a morning. Delectable coffee is easily made in the camper's coffee pot on its tripod over a fire of twigs, although if percolator coffee is preferred, there are camping percolators to be had. The breakfast menu may be like this:

Iced Cantaloupe with Raspberries and Cream  
Fried Trout  
Potatoes O'Brien  
Buttered Toast      Coffee  
Rice Cakes  
Strawberry Jam and Cream Cheese

The cantaloupes and the raspberries should be put on the ice and thoroughly chilled in the basket which holds a compartment for cracked ice: before being served, they are filled with ripe raspberries, sprinkled with sugar, and covered with thick cream, the real clotted cream of the country that even Devonshire may not rival. A few slices of bacon are fried crisp in the frying-pan, then removed; the fat is drained off in another pan and added to an equal quantity of butter. The trout, fresh from their deep pools, are cleaned at the water's edge, are dipped into Indian meal, and fried brown in this pan, then served with lemon and with watercress pulled from the bank. The little cubes of cold boiled potatoes that have been brought along are tossed with a soupçon of onion and some pimientos in the bacon fat—and the result is Potatoes O'Brien.

## A MOTOR LUNCHEON

But for early risers alone is breakfast: others must fare content with the motor luncheon, more conventional perhaps, but capable of great diversity. An appropriate menu consists of:

Radishes	Iced Olives	Sardines
Small Buttered Rolls		Stuffed Celery
Squab Chickens, Stuffed and Roasted		
Cold Virginia Ham		
Chilled Asparagus, Vinaigrette		
Russian Eggs	Watercress Sandwiches	
	Biscuit Glacé	
	Cake	
Champagne Cup		Coffee

The celery is stuffed with Roquefort cheese worked smooth with soft butter, seasoned with paprika, Worcestershire sauce, and a small amount of thick cream. This is placed in celery stalks and put aside wrapped in waxed paper. The radishes, olives, and celery should all be put on cracked ice until ready to be served. Small Parker House or Vienna rolls, spread with sweet butter, are also wrapped in waxed paper. Sardines are served with quartered lemons and lettuce leaves. The squab chickens are filled with a savory stuffing, which may be removed, when cold, in symmetrical spoonfuls. One plump chicken should be suffi-

cient to serve two persons. Stuffing for the Russian eggs is as follows: the yolks of the hard-boiled eggs are separated from the whites, put through a ricer, seasoned with onion juice, and mixed with as much caviar and soft butter as is required to make them into a paste sufficiently stiff to be replaced in the whites. To make the sandwiches, crisp watercress sprinkled with salt and lemon juice is placed between slices of thin buttered bread.

## FOR THE REFRESHING CUP

The champagne cup is an admirable adjunct to an outdoor repast and is made in this fashion: one quart of dry champagne to two ponies of cognac, two of white curaçao, two of maraschino, the juice of two lemons, one bottle of club soda, the rind of one cucumber (sliced thin), four or five sprigs of mint, sugar to taste, and a large lump of ice.

A menu for another luncheon is:

Iced Red Cherries	
Cold Broiled Chicken and Ham	
Stuffed Eggs Aurore	Pâtés de Foies Gras
Crab Meat Salad Rolls	
Cheshire Sandwiches	Henley Sandwiches
Orange Ginger Cakes	Nut Cakes
	Cottage Cheese
	Guava Jelly
Mint Juleps	Iced Coffee

Stuffed eggs aurore are made by removing the yolks from hard-boiled eggs, and mixing them with a tablespoonful of fresh cream, the same amount of fresh butter, English mustard, and a teaspoonful of minced tarragon leaves. The mixture should be put through a fine wire sieve, then into a pastry bag and forced through a rose tube into the halved whites of the eggs; each is decorated with a star-shaped piece of pimienta and garnished with watercress. These may be served in nests of watercress. The crab meat is flaked for the salad rolls and mixed with mayonnaise, a green pepper cut fine, pimienta, a soupçon of shaved celery, and, if it is a very grand occasion, a little minced truffle. Finger rolls are hollowed out, spread with soft butter, filled with this mixture; and then the covers are returned to place. Cheshire sandwiches are made in this fashion: equal parts of sweet butter, Cheshire cheese (grated), and mixed English mustard are worked to a smooth paste; thin slices of sandwich bread are spread with this paste, then slices of very rare beef or cold lamb spread with another layer of the paste are added, the top is pressed down, and all crusts are removed.

As for the Henley sandwiches (so named from being served in the jolly punts at Henley Regatta), a stick of fine firm horseradish is grated and pounded in a mortar with a half-gill of cream; a half teaspoonful of ground ginger and seasoning of salt and pepper are added; this is worked into a smooth paste by adding whipped cream, if necessary, and then the paste is spread on buttered slices of brown bread; a slice of buttered white bread is placed on top and the two alternated until the pile of sandwiches is a perfect cube. After being trimmed and pressed under a weight for twenty minutes, they are sliced from top to bottom, so that the sandwiches have a striped effect. The fresh little ginger cakes flavored with orange juice are a novelty, and almost every one looks kindly upon pound-cake with so many nuts in it that it is a puzzle just where nuts end and cake begins. Cottage cheese on a bed of grape or lettuce leaves is served with plain bread and butter sandwiches or with little cream of tartar biscuits, split and buttered and spread with guava jelly.



*A Scotch Mole Coat trimmed in grey fox mole shade—foxes dyed from best white skins—the construction of the garment makes it equally desirable for dressy as well as day wear.*

In Mole and Fox	\$500.00
In Hudson Seal and Fox	\$400.00
In Hudson Seal and Skunk	\$350.00

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# Satin Peplum

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**NEW YORK**  
366 Fifth Avenue



Interior: HOTEL EL MIRASOL, SANTA BARBARA, CALIFORNIA  
Decorations by Mrs. Albert Herter, New York

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¶ The opportunity through the use of LEAVENS Furniture, for the exercise of individual taste and the possibilities of harmonious treatment of interior decorating, are strikingly illustrated in many instances, where Leavens Furniture has been used exclusively.

¶ Individual taste never has a wider latitude for selection than from our unlimited stock. In addition, we finish to suit the individual customer, either to harmonize with surrounding interiors or your own selection from our color chart of Leavens finishes.

¶ With a pleasing variety of designs to select from and your own taste in finish, it is possible to have harmonious effects in either Cottage or Modern, with here and there a Colonial piece.

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THEY look like wool on the floor, but they will outwear any wool rug you ever had, for they are LINEN!

Imagine a rich, heavy, woolly-looking rug in any color you want! Imagine a rug that wears for years and years and actually improves with age! Then you get an idea of

They enable you to work out color schemes heretofore impossible, for these rugs come in all colors, from the deepest solid tones to the most delicate pastel tints. They are woven entirely of linen—that fabric so intimately associated with trousseau chests—woven from American grown flax, strand on strand into a thick, heavy rug that lies flat, clear, and lasts for years on end—like all things linen.

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## TO AUGUST, THE FURNITURE SALES

(Continued from page 68)

always a greatly desired possession, especially for use in furnishing a hall. The clock shown at the lower right of page 68 is of mahogany and has the unexpected merit of being provided with excellent mechanism.

## THE SEWING CIRCLE REVIVAL

The revival of the sewing circle really began sometime in the autumn of 1914, when mufflers for the warring soldiers made their appearance. Then came the necessity of clothing Belgium, and the sewing circle flourished. To keep pace with this revival, one must own a sewing-table, such as the one of solid mahogany illustrated at the upper right on page 68. Two sides open out to form two small shelves and inside are compartments for all necessary and unnecessary sewing equipment. At the lower left on the page is a gate-leg table, the demand for which abates not a whit, and among the most attractive offerings of the August sales will be this version. It is of solid mahogany, 26 by 40 inches in diameter. To accompany it is the mahogany-finished Windsor chair.

Covered furniture comes in for its share of attention in anticipation of autumn needs. The graceful Martha Washington arm-chair which is illustrated at the upper left on page 68 has a mahogany frame upholstered in tapestry. The big comfortable sofa shown at the bottom of the same page is quite as luxurious as it looks. It is upholstered with moss and hair, has full spring back and arms, and, as shown, is covered with black and brown denim. It will be recovered at the time of purchase in any material selected by the purchaser for the cost of the material alone. There is no charge for this service. There is also a big roomy arm-chair to accompany it, which is \$47.50.

The bedroom suite shown on page 68 is an excellent example of the vogue for painted furniture. It may be had in



In a season of doubtful dyes, stability of color is an important consideration. Against an unchangeably tan background, equally unchangeable blue birds flit across brown moons; also in other color combinations; 36 in. wide; 45 cents per yard

black decorated in ivory or in ivory with any desired decoration to suit the color scheme of any particular room. The suite consists of the four usual pieces, the bureau, dressing-table, chiffonier, and the bed.

The woman who is always careful of details realizes that the appointments of the bed either make or mar the effect of the entire bedroom. In dressing the bed perhaps the most important consideration is the pillows, and it is a pleasure to know of a particularly excellent make produced under the most modern and sanitary conditions. These pillows are light and fluffy and when opened are found to contain snowy feathers without a grain of dust on them. They come in sizes 22 by 28 inches but may be ordered in any size or shape. Their price varies according to the quality of the feathers used.

## THE AUTUMN CRETONNES

On this page are illustrated autumn designs in cretonnes which will certainly delight the heart of many a housewife. These cretonnes are interesting because they are of American design, of American manufacture, and have the exceedingly desirable quality of being absolutely fast color, which in this season of doubtful dyes is a most important consideration. The cretonne illustrated at the bottom of this page has a black background with a veritable garden of old-fashioned flowers in dull red, old-blue, and yellow tones. The design at the top of the page shows blue birds flitting against unastronomic brown moons on a tan background. It may be had also in other attractive color combinations.



A cretonne of undiluted Americanism in design and in manufacture has a black background against which grows a veritable garden of old-fashioned flowers,—dull red, old-blue, and yellow; 30 inches wide; 69 cents per yard

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York.

## Becoming Rare— Like Other Works of Art

NOT with the spirit of the alarmist, but to keep faith with those who look to this house for guidance in matters pertaining to furs and their fashionable usage, we advise *unusually early purchases for Fall and Winter.*

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Our exclusive models are more varied than in any former season.

But we bespeak your early inspection of them, inasmuch as it will be extremely difficult later to replace many of these most attractive furs, owing to an increasing scarcity of material.

Telephone, Madison Square 5230

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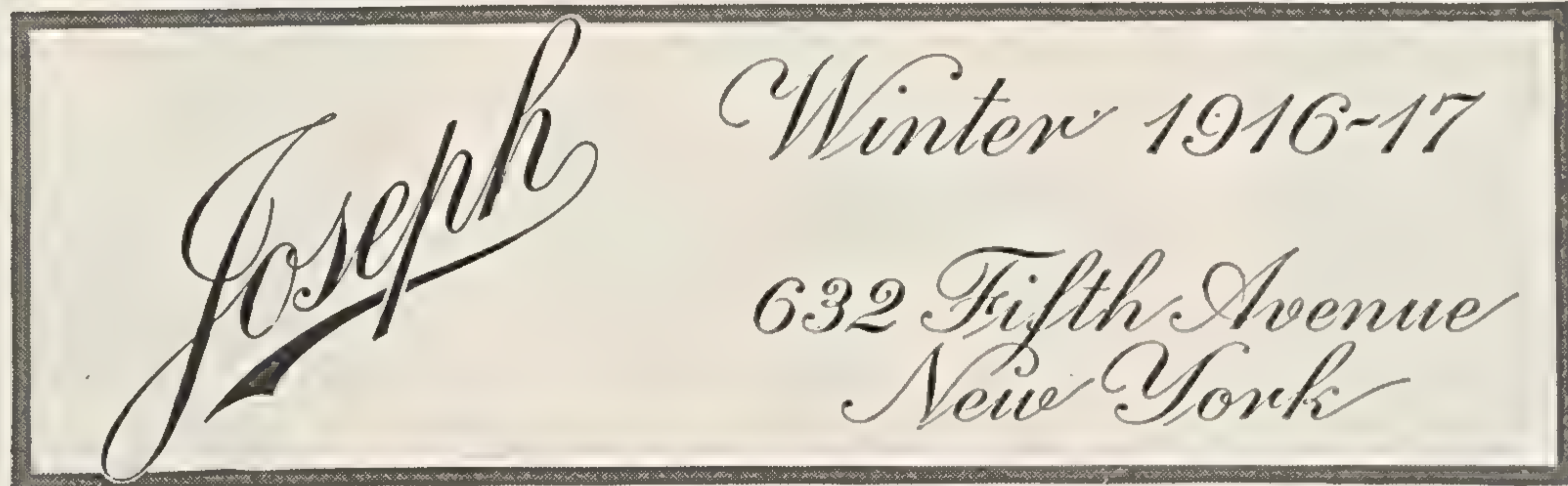
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America's Leading Furriers



# Joseph Model Gowns

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WILL BEAR THIS LABEL



**JOSEPH** MODELS ARE SHOWN TOGETHER WITH A  
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For Fall—the advanced ideas of the world's style centers are found in CUPID HATS.

*To be seen at all leading shops everywhere*

Send name of your milliner and 10c in stamps for quaint little grandmother's bonnet and style book of Cupid Creations.

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## Tetlow's Pussywillow Face Powder

is complexion insurance for discriminating women who want perfection in face powder.

Extremely transparent and soft-scented with a rare and likable perfume.

It stays on until you want it off.

Made in White, Flesh, Pink, Cream and Brunette. 50 cents the box—good stores everywhere.

To appreciate how superior PUSSEYWILLOW really is, just try a box.

A miniature box will be sent for ten cents and your dealer's name.

**HENRY TETLOW CO.**  
Established 1849

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"Sifted Through Silk"





## THE SPANISH SAILOR—

one of Rawak's newest

You will see the Spanish Sailor—  
and other Rawak originations—  
wherever smart women con-  
gregate.

Ask for these hats at the leading  
establishments.

Insist upon the individuality,  
quality and style guaranteed by  
the Rawak trademark.



48 West 38th Street, New York

## S O C I E T Y

### Births

#### NEW YORK

**Taylor.**—On June 18, to Mr. and Mrs. Talbot Taylor, Jr., a son.

#### CHICAGO

**Young.**—On June 8, to Mr. and Mrs. Hobart Paul Young, a son.

#### MINNEAPOLIS

**Wheelock.**—On June 11, to Mr. and Mrs. William Conner Wheelock, a daughter.

### Deaths

#### NEW YORK

**Moffat.**—On June 21, R. Burnham Moffat.  
**Olney.**—On June 20, at his home, George Washington Olney.

**Olyphant.**—On June 22, at his residence, John Kensett Olyphant.

**Redmond.**—On June 17, at her residence, Estelle Livingston Redmond, wife of Mr. Geraldyn Redmond.

**Satterlee.**—On June 16, at her residence, Jane Lawrence Satterlee, widow of the late Right Reverend Henry Yates Satterlee.

### Engagements

#### NEW YORK

**Boardman-Bulkley.**—Miss Wynanda K. Boardman, daughter of Mr. Henry F. Boardman, to Mr. H. Duncan Bulkley, son of Dr. L. Duncan Bulkley.

**Francke-Van Siclen.**—Miss Mary Irving Francke, daughter of Mrs. Lindsley Tappin, to Mr. George West Van Siclen, son of Mr. Arthur Van Siclen.

**Wood-White.**—Miss Nathalie Wood, daughter of Mr. J. Walter Wood, to Mr. Francis D. White, son of the late John White.

#### PHILADELPHIA

**Cuyler-Walker.**—Miss Eleanor de Graff Cuyler, daughter of Mr. Thomas DeWitt Cuyler, to Mr. Joseph Walker, 3d, son of Mr. Joseph Walker.

### Weddings

#### NEW YORK

**Dick-Astor.**—On June 22, in St. Saviour's Episcopal Church, Bar Harbor, Maine, Mr. William K. Dick, son of Mr. J. Henry Dick, and Mrs. John Jacob Astor, daughter of Mr. William H. Force.

**Hatch-Rutherford.**—On June 22, at the home of the bride's mother, Mr. Cyril Hatch, son of the late Charles Henry Hatch, and Miss Barbara Cairncross Rutherford, daughter of Mrs. William K. Vanderbilt, Sr.

**McLean-Cutting.**—On June 14, at the home of the bride's parents, Dr. Stafford McLean and Miss Elizabeth McEvers Cutting, daughter of Mr. R. Fulton Cutting.

#### BOSTON

**Frothingham-Anthony.**—On June 7, in St. John's Church, Beverly Farms, Massachusetts, Mr. Randolph Frothingham, son of Mr. Arthur Frothingham, and Mrs. S. Reed Anthony, daughter of the late Andrew G. Weeks.

#### MINNEAPOLIS

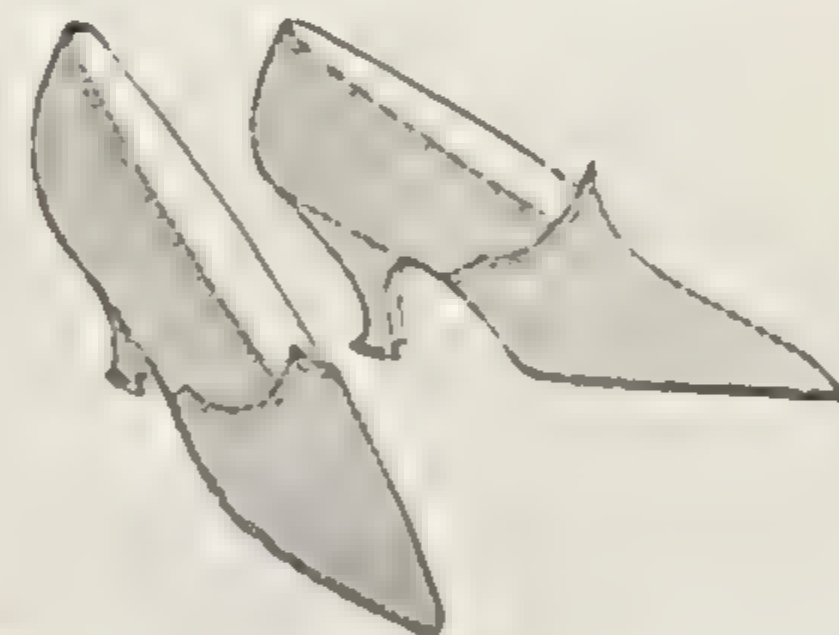
**Birch-Rand.**—On June 24, in St. Mark's Church, Mr. Stephen Birch and Miss Mary Rand, daughter of Mr. Rufus R. Rand.

#### NEW ORLEANS

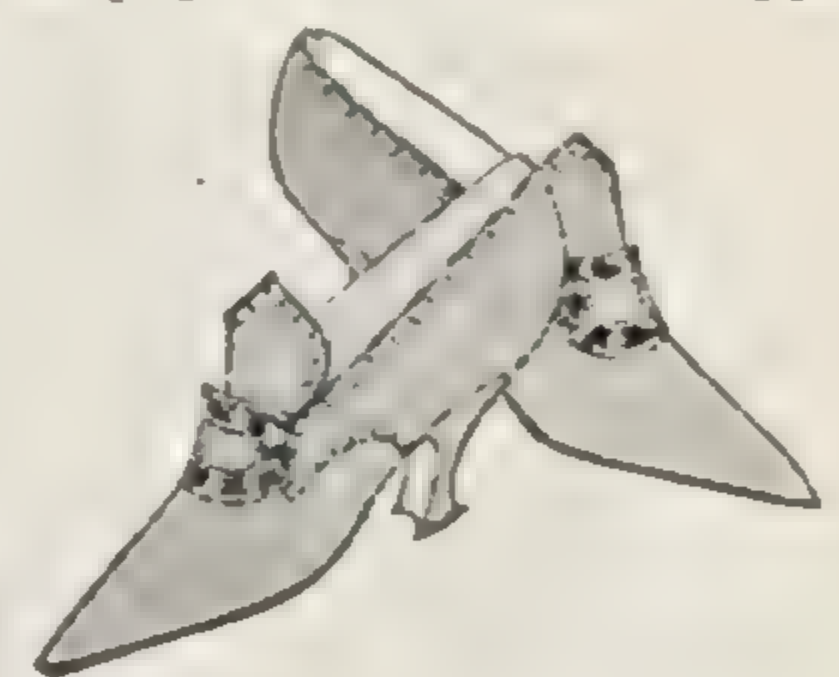
**Aldigé-Monnot.**—On June 7, in the Church of the Holy Name, Mr. James George Aldigé, son of Mrs. George Aldigé, and Miss Anna Louise Monnot.

## BRINGING FASHION to HEEL

SO many and so varied are the shoe fashions of the present season that to chronicle them all would make a serial story having no end. In these sketches are shown some of the smartest of the new shoes. For the woman who is to spend the end of the summer in the mountains, a high boot like that below is her first necessity. This boot is of stout tan leather to which very light perforations inscribe an unusual and smart wing tip. It is soled with flexible rubber, and the leather heel is rubber capped. At the left of these is shown a low shoe of white buckskin correct for country wear. This shoe has a white sole and a low white



*The long last has lasted long, and it has no smarter exponent than this champagne colored leather slipper*



*A gray buckskin slipper has a colonial buckle of cut-steel. This and slipper above, William Bernstein*



*This is the sort of white buckskin shoe which is good for country sports wear*

*High boots of tan leather, rubber soled, are the first necessity of the countryside. Three lower models from Hanan*

heel, and is quite in keeping if one should choose to dance informally at the clubhouse during the afternoon.

The other three models are slippers excellent for afternoon wear. The colonial slipper is of delicate gray buckskin, with steel buckles of the new smart openwork design. Above these are champagne colored pumps cut with an unusual and graceful winged vamp. At the lower right is a plain slipper fashioned on the smart long-drawn-out last, and made of an entirely new material, "aluminum cloth," which is woven of dark gray and silver threads. With a gray costume, the effect of this slipper is charming.



*Slippers of "aluminum cloth," of gray and silver threads, are charming worn with a gray frock*



# Crowley Neckwear for Women



gives that touch of  
**YOUTHFULNESS**  
**DASH and**  
**STYLE!**

*Timothy F. Crowley*  
INC.

Look for this label in  
every piece—it means

*"That something New"*



**TIMOTHY F. CROWLEY**  
INC.

*At All Best Shops.*  
*We stand back of every piece.*

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*If your favorite shop hasn't  
our Neckwear, write to us—  
we will help you.*

## United States Tread *Nobby* Tires

### The First Real Anti-Skid— and Still First

'Nobby' Tread was the first successful all-rubber tread anti-skid tire made.  
It is still the first—still in a class apart.  
Still the first as a real anti-skid.  
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Still the largest selling very high-grade anti-skid in the world.

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'Nobby' 'Chain' 'Usco' 'Royal Cord' 'Plain'  
"INDIVIDUALIZED TIRES"



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Louis XVI Side Table  
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with Original Mounts

An unusual collection of old French  
and English Works of Art  
Furniture, Tapestries, Porcelains  
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**H. KOOPMAN & SON**

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# Joseph

## Model Hats

FOR THE WINTER SEASON  
WILL BEAR THIS LABEL

Winter 1916-17

# Joseph

632 Fifth Avenue  
New York.

JOSEPH MODELS ARE  
SHOWN TOGETHER  
WITH A COMPLETE  
COLLECTION OF THE  
BEST PARIS MODELS

## WOMAN DECIDES TO SUPPORT HERSELF

(Continued from page 67)

a measure to the humble corset. Not that the corset made no concessions at all. It very willingly tightened in its waist a bit, just a very little, and shortened its skirt a bit; it even raised its top a little higher—but that was last season. During the autumn, the top of the corset is to be very nearly as low as it ever has been. The corsetière has simply inserted a few extra bones here and there and let it go at that. So women are to wear a corset that more nearly conforms to the lines of the natural figure than ever before, for a waist-line, you know, is not unnatural; it is natural. And again they are to be comfortable and happy. Will they ever change? Well, women are women. Who can say?

At the lower-left on page 67 is a characteristic autumn model, such as will be worn by women of average figure. It is moderately long over the hips and moderately low at the top, and the two gores inset at the top give plenty of room, so that one is comfortable when seated. In silk brocade, this corset is \$10.

Many women prefer the front-laced corset, and two excellent models of this style are shown here. At the bottom of this page is an effective model for a medium figure. Good features of this corset are the low top and the elastic insert at the side, which flattens the thigh; price of corset in silk brocade, \$15. The second front-laced corset appears at the top of page 67. This is a more than ordinarily good front-laced model for a slender figure. There are no bones over the hips, yet the corset is so cut that the "pull" of the material holds the figure firmly. The bust of this corset is very low, with an elastic top; price in white or flesh colored chamoisette, \$6.50.

Of good design throughout for the medium full figure is the corset at the upper right on page 67. There is plenty of room at the top for comfort and there is an inset of elastic to flatten the thigh; in white brocade, this model is \$6.50. Another model for the average figure is sketched at the lower right on page 67. The elastic inserts on this corset are placed directly in front, and the top is brought down rather low in the middle of the front so as to give entire freedom to the diaphragm; in pink silk brocade, this model is \$12.50.

An excellent riding corset, made entirely of elastic, is pictured at the upper left on page 67. It is very low at the top and sufficiently short over the hips to be comfortable when the wearer is on the horse. It may be worn by almost any type of figure; price, \$15.

Something new in brassières is that at the top in the group on this page. This is designed for the many people who dispense with a corset in riding or sports and wear only a brassière. The model is in white linen with an embroidered edge; price, \$1. The brassière at the right of the group is cut upon an entirely new principle. The selvedge of the washable satin of which this garment is made is drawn firmly about the upper part of the figure. This produces the flat effect, and when the wearer is seated the figure fits very comfortably into the fulness which appears just above the belt of the brassière. The brassière is trimmed with lace and tiny French flowers and comes in white, flesh color, and pale blue; price, \$5. A brassière of fine double net, hand embroidered and trimmed with lace and ribbon is shown at the left of the group. It is low and entirely without boning; \$6.50.



For riding or for sports, many women now discard the corset and wear only a boned brassière equipped, like a child's corset-waist, with stocking-supporters

If the corset is to be light, the brassière, to follow the trend, must be fairly airy; so this is made of embroidered net and permits not a single bone

Though without bones and as pretty as a camisole, this brassière, straight and tight across the bust, is sufficient support for a heavy figure

When fashion rashly offered her the natural figure, woman learned not only comfort, but how very graceful were the normal lines of her figure



AN effective ally for late summer and early fall costumes is this wing-tip Colonial with the ultra-graceful lines and perfection of detail secured by hand workmanship. The vamps are of black gunmetal calfskin with gray buckskin quarters and the smart square buckles are buckskin-covered. Ten dollars. New fall styles are now mobilizing. Inquiries invited.



Andrew Alexander  
548 Fifth Avenue, New York



A new idea fabric—

A voguish creation—

A rare blending of beauty and utility.

Your Autumn coat or wrap of PONTINE will indeed be in the flower of fashion.

And your millinery, too, will have that unusual style sparkle if PONTINE be introduced.

In a wide range of charming finishes; waxy, dull, glazed, grained, moired, basket-weave and leather-like.

You must seek PONTINE *first* in the very smartest shops.



Fascinating? Yes!

And stunning and smart and everything one could want or wish in a dress! Each and every design in school dresses, afternoon dresses and social frocks was created especially for college girls and youthful women. And first and last they exemplify *quality*. Never were there lovelier dresses and frocks than these new

## Betty Wales Dresses

They are worth a special shopping trip just to see. Unless the Betty Wales label showing the new, fashionable, faddish Ploshkin is attached, the dress is *not* a genuine Betty Wales. By the way,

*Are you keeping a Ploshkin in sight?*

Betty Wales will send you a Ploshkin, if you haven't one already, for only 10c to cover mailing expenses. Write for it before bedtime tonight!

BETTY WALES DRESSMAKERS

*In Association with Goldman Costume Co.*

101 Waldorf Building

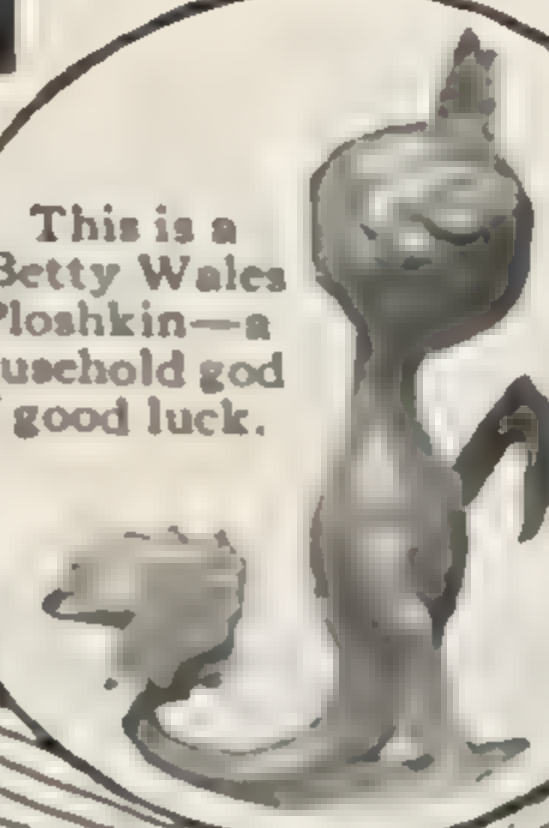
New York City



Always look for  
this label

A Betty Wales Ploshkin  
Kept always in sight  
Brings luck and good fortune  
Makes everything right.

This is a  
Betty Wales  
Ploshkin—a  
household god  
of good luck.







## Yes, it's an Aitken Model

*This trade-mark, tipped in the crown under the lining, is your positive means of identification*

**A**ND it is also your assurance of Aitken style and Aitken quality.

You will soon see Aitken Trimmed Hats for fall in the leading millinery shops and department stores in New York, Boston, Chicago and in other cities. And you will also find that the most successful models made by your milliner have, as their basis, the untrimmed hats which she has obtained from us. You can always tell our hats, trimmed or untrimmed, by the trade-mark. Insist that your fall hats have our trade-mark under the lining.

Our buyers are just returning from Paris and every boat brings us new ideas for the milliner who comes to New York to buy this summer.

If you do not know where you can obtain Aitken Trimmed Hats or Hats made of Aitken Materials, write us and we shall be glad to give you the name of the nearest milliner or department store.

**AITKEN, SON & COMPANY**  
417 FIFTH AVENUE NEW YORK



*Engine-turning on platinum and simple lacework tend to simplify the brooch for afternoon wear and throw the stone into prominence*

## SPARKS from the JEWELER'S WHEEL

(Continued from page 43)

Not less noteworthy for sartorial reasons are amazing combinations of color.

One of the most striking phases of this zeal for novelty is the invention of "combination pieces." It was just a year ago that the first tentative idea in this direction was expressed in a ring so fashioned that the setting could be changed; this season the invention is receiving its deserved development.

In these new rings, the settings may be interchanged in the "twinkling of an eye," as by magic, three separate rings being formed from four in such a way that two of them may be worn together. To add to the wonder of their ingenuity, these transformations may be made without a single screw or other means of attachment.

### COMBINATION RINGS

The secret of this magic is explained in one word—workmanship. It is all a matter of perfect and snug fit. For instance, the ring with the broad setting shown at the upper left of the oval on page 43 has an open space in the middle, a slit, which extends entirely around the ring band. Into this space the small ring containing the three diamonds, or the one with the three sapphires, may be gently pressed, and its faultless construction adjusts it securely, while, when the ring is worn, the finger is the safety catch which prevents the additional setting from slipping out. The remaining smaller ring may then be worn with the large one as a

separate ring. Then, of course, the two small rings may be used together without the elaborate setting, when a simpler effect is desired. The ring at the right of the oval will also make four similar combinations. It has an elaborate platinum border-leaf design in which to set its sapphires and diamonds.

### FOR DIFFERING OCCASIONS OR GOWNS

A brooch, the parts of which may be assembled to compose three variations, two of which may be worn at once, is shown below the oval and combs on page 43. When the gown demands an elaborate brooch, the oval foundation piece at the right, below the comb, may be chosen, into which either of the small bar pins in the middle of the page may be placed; one of these is composed entirely of diamonds, the other has a bar of onyx in the design, for the neutrality of onyx makes it an excellent accompaniment for any color scheme. A tiny stationary screw holds either bar pin securely in the oval; or either or both of the bar pins may be worn without the oval piece.

A tendency toward greater intrinsic value in jewelry has been gaining ground for two seasons, with the result that the open lacy treatments which dominated all classes of jewelry are gradually giving place to surfaces entirely paved  
(Continued on page 84)

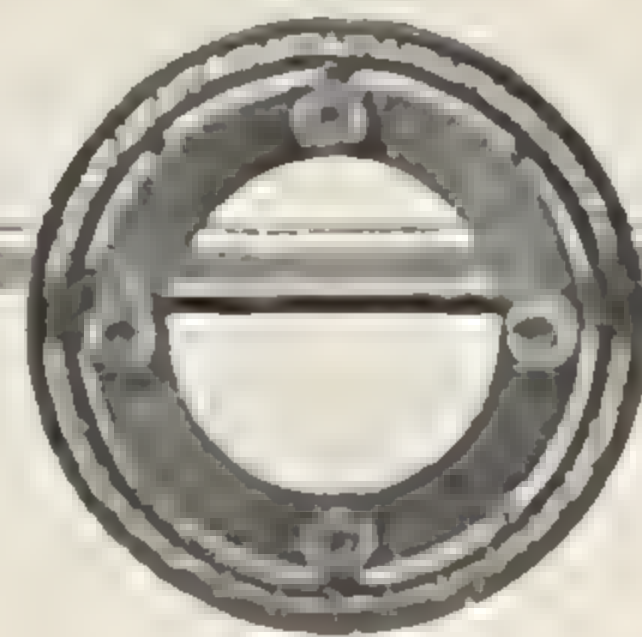
*This scarf pin exemplifies the beauty of a combination of finishes of metals, here polished and dull platinum, set with a white and a dark stone*



*Engine-turning as applied to rings is new, and most successful, for it gives a severity and distinction admirable for afternoon rings*



*The medium-sized brooch is the smart brooch. That at the left is set with a green tourmaline, the two below it depend for beauty on sweeps of platinum, and the engine-turned brooch in the middle below has the correct severity for the tailored costume*





## THE FAULTLESS FORM

is the  
**FIGURE MOLD FORM**



A cool, comfortable, open-mesh elastic garment, properly boned and made to your individual measurement. *Takes the place of a corset* and lines up the figure as no corset can.

It gives a trim and shapely appearance, while permitting entire freedom of motion.

For dancing, athletics and sea bathing it is a revelation.

### For Those who are Acquiring Excessive Flesh

a garment is made that will effect an immediate reduction of two to six inches over abdomen, seat and hips, and on the inner as well as outer side of the legs. Soon this reduction becomes permanent. This garment may be worn with or without a corset, removes ugly bumps and bulges, and prevents or corrects objectionable spread below the corset pressure line.

### A Special Model is Made for Men

who desire to retain a good figure or overcome excessive flesh, producing a smart, well-set-up appearance that realizes the full value of carefully tailored clothes.

### These Garments are all Made to Individual Measurements

are thoroughly hygienic, and in addition to improving personal appearance they carry weight, relieve strain and improve facial expression. They stimulate the circulation, benefit the general health and in no way interfere with the toilet.

They are adapted to many abnormal conditions, and are widely endorsed by Physicians and Surgeons.

Their special construction keeps them at all times securely in place, and they in no way interfere with comfort.

*Not a Slip-over Not a Sweat-bath  
Reduction is not secured by Sweating  
Ask the woman who wears one*

Absolutely unique and different from any other article for similar purposes on the market.

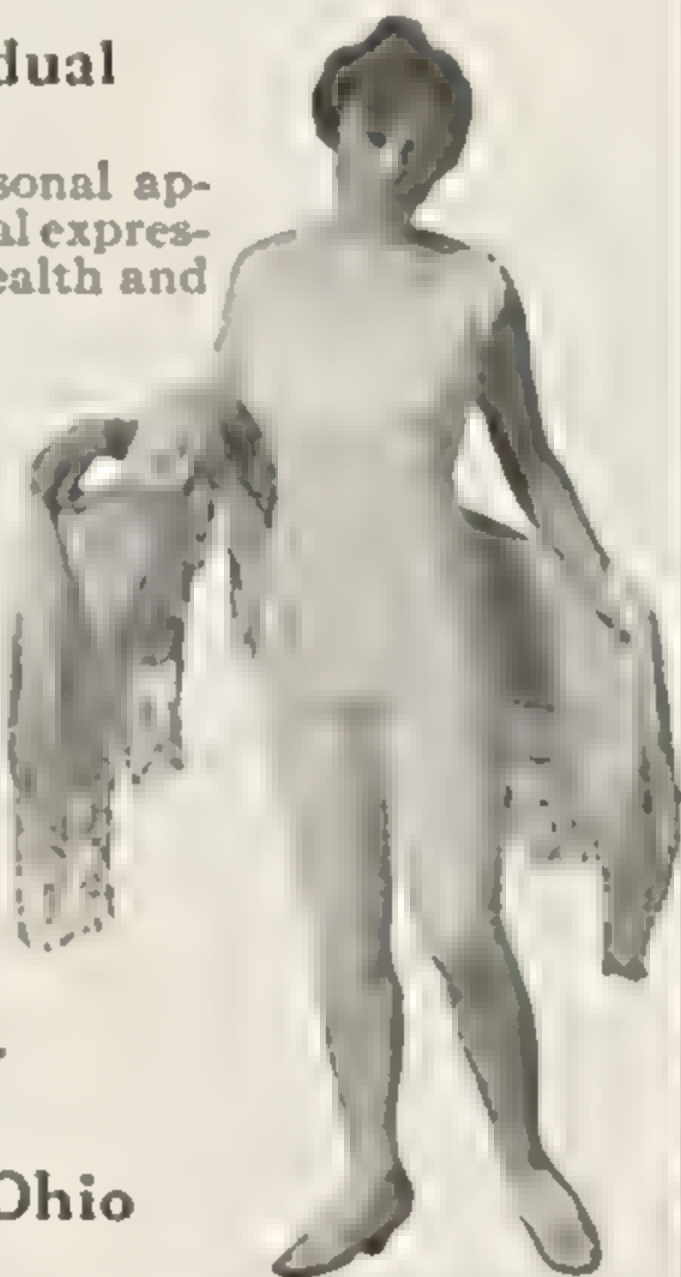
Write for booklet giving further information and prices.

State whether for men or women.

Made for and sold direct to the purchaser, in any height or length desired.

### FIGURE MOLD GARMENT COMPANY

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50 East Broad Street Columbus, Ohio  
*Foreign and Domestic Patents Granted and Pending*



## The new way to manicure

*Softens and removes surplus cuticle without knife or scissors—does away with tiresome soaking of the nails—takes half the time heretofore required.*

Cutex was especially formulated to remove surplus cuticle without injury. With it, you can do away with cutting—you can keep a firm smooth cuticle and shapely nails. Cutex is absolutely harmless!

### Just how to do it

First, file with steel file until your nails are the proper length. Manicurists who have the most fashionable New York clientele say that it is now considered good form to have the nail conform to the shape of the finger tip—never pointed.

Open the Cutex package, and you will find orange stick and absorbent cotton. Wrap a little cotton around the end of the stick and dip it into the Cutex bottle. Then gently work the stick around the base of the nail, pushing back the cuticle. Wipe off the dead surplus skin. Rinse the hands in clear water.

Finish with a touch of Cutex Nail-White. It removes any stains on the nails. Cutex Nail Polish rubbed on the palm of the hand and passed quickly over the nails, gives a delightful polish.

### Try it now—see what a big improvement it makes

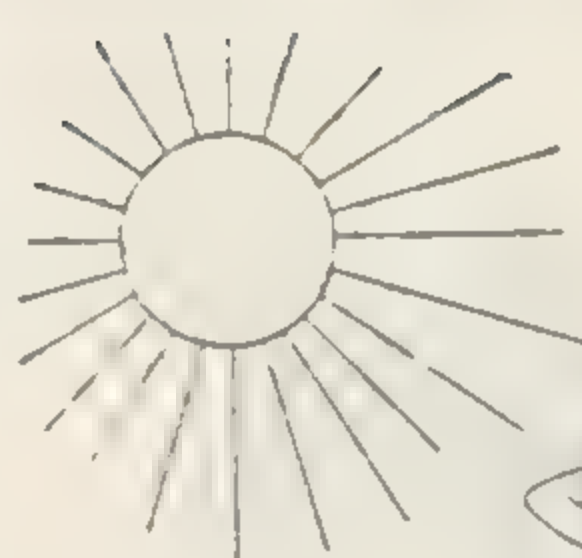
Ask for Cutex—the new Cuticle Remover, wherever toilet preparations are sold. Cutex comes in 50c and \$1.00 bottles; trial size, 25c; Cutex Nail White is only 25c. Cutex Nail Polish in cake, paste or powder form is also 25c. If your favorite shop has not secured a stock, write direct.



### Send for sample

Send 14c—10c for manicure set and 4c for packing and postage—and we will send you complete Cutex manicure outfit (enough for at least six applications)—Cutex Cuticle Remover, Cutex Nail White, Cutex Nail Polish, Cutex Nail Rouge, Cutex Comfort, including cotton, orange stick and emery paper. Write for it today.

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## THE "SUN-KISSED" FACE

Is your full enjoyment of the glorious, health-giving sunshine marred by the knowledge that it will bring out an unwelcome crop of freckles, or will redden or brown your skin until its clearness and beauty are things of the past?

If you *have* learned to dread the possession of a "sun-kissed" face do not hesitate to seek the advice of Madame Helena Rubinstein, whose marvellous freckle and sunburn preventives have revolutionized Beauty Culture.

The following are particularly recommended:—

**VALAZE BEAUTIFYING SKINFOOD** which restores, stimulates and preserves the skin. Its effective results are noticeable in a striking manner. By the aid of VALAZE the sinking flaccid tissues grow more robust and firm; the wrinkles become fainter; the muddy drab, freckled, weather-beaten skin becomes clear, smooth and lustrous; the cheeks gain in succulence, color and beauty. It is not a "make-up" in any sense of the word—its mission is not to "put on" a show of "artificial beauty," but to bring to actual appearance the inherent beauty of every woman's face.

VALAZE has been used for years by the best-known women of aristocratic and royal circles abroad. Just as a good complexion is the foundation of real beauty, VALAZE is undeniably the foundation of a good complexion. As a matter of fact, there is no secret of beauty—but VALAZE! Price \$1.00, \$2.00 and \$5.00 a pot.

The companion preparation is the Valaze Skin Toning Lotion as better and more rapid results are obtained by their combined use. For a dry skin, the "Special" is used. Price \$2.00 and \$4.00. For greasy or normal skin, \$1.25, \$2.25 and \$5.00 a bottle.

**BLACKHEADS, and GREASY, COARSE SKIN:**—Valaze Blackhead and Open Pore Paste refines coarse skin texture, removes greasiness, blackheads and reduces enlarged pores. Price \$1.00, \$2.00 and \$5.00.

**VALAZE LIQUIDINE**, overcomes enlarged pores and oiliness of the skin, also undue flushing of nose and face. Price \$1.50, \$2.75 and \$5.50 a bottle.

**VALAZE SUNPROOF & WINDPROOF BALM**, prevents freckles, tan and sunburn. Madame Rubinstein knows what this wonderful balm has done for women in the hot countries of South Africa, Australia, the East Indies; and that in this country it can do no less. VALAZE SUNPROOF and WINDPROOF BALM—to avoid all misunderstanding—is a preventative of freckles, not a cure. Unequalled as an anti-wrinkle preparation and foundation for powder. It is so harmless that it may be used for faces of children. Price \$1.50, \$3.00 and \$5.00 a bottle.

**FOR BAGGY, RELAXED AND FLABBY SKIN:**—When you feel that the muscles and throat are becoming flabby and loose, what is really required is something to remedy the defect. Among all the preparations that Madame Rubinstein has been able to recommend, the Valaze Roman Jelly (price \$1.50 and \$3.00) and the Valaze Lactee (price \$2.50 and \$5.00), are the best suited for this condition. Used in time, it will prevent such a condition as this.

**FOR DOUBLE CHIN:**—The VALAZE REDUCING JELLY (price \$1.50 and \$3.00) also the VALAZE REDUCING SOAP (price \$1.25 a cake), are the two most effective preparations to remove a double chin as well as superfluous fat.

**FOR IMPROVING GROWTH OF EYELASHES:** The VALAZE EYELASH CREAM stays falling eyelashes and eyebrows, strengthens their growth—at the same time darkening them. Price \$1.50. Directions for the massage of eyes and temples, which will reduce wrinkles and restore brilliancy to lustreless eyes, accompany each jar.

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At Madame Rubinstein's *Maison de Beaute Valaze*, treatments are administered for the removal of wrinkles, crowfeet, coarseness of skin, loose skin, double chin, relaxed muscles, puffiness under the eyes, blackheads, large open pores, acne, eczema and other complexion defects. The New York establishment radiates the same elegance, the same Spirit of Beauty as her famous salons in London and Paris—where for years the most beautiful women on the Continent have entrusted the care of their facial appearance to Madame Helena Rubinstein. Queens, princesses, celebrated artistes, and leaders of high society—all acknowledge her to be the World's Greatest Beauty Culturist.

Madame Rubinstein's brochure, "Beauty in the Making" (Comment se fait la beaute), will be sent on receipt of 2 cents postage.

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255 Rue St. Honore

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628 Fifth Ave New York  
ESTABLISHED 77 YEARS



## SPARKS from the JEWELER'S WHEEL

(Continued from page 82)

with small diamonds, with the design expressed in open spaces. This is obviously a more sumptuous type of ornament,—one that gives far more display and has far more character and distinction with the evening gown. The piece is also of more permanent value, for when less money is expended for workmanship and more for stones, the investment is better and the opportunities for remodeling are wider,—and remodeling is the inevitable fate of the jewels worn by the woman who wishes to keep abreast of the mode in jewelry.

### EXAMPLES OF THE ART OF PAVING

Among the ornaments that illustrate the beauty of this incrustation of stones, the new watches occupy a foremost position. These irresistible little ornaments of beauty and utility are now made with the most diminutive of dials—oblong, square, irregularly square, or oval—set in designs that are simpler and more lovely than ever before. Since, to be smart and perfect, a watch must be small, there is little space for ornamentation. Therefore designers have conceived the idea of adding to the beauty and costliness of watches by introducing into the platinum settings two or more marquise or pear-shaped diamonds, as shown in the watches at the lower left on page 43. These stones, as will readily be seen, marvelously intensify the sumptuousness and charm of the watch without adding to its size.

There is no diminution in the fashion for the bracelet watch. It may be mounted on a ribbon strap as is the tiny diamond oval watch on page 43 or upon flexible jeweled links, as in the second watch. This watch shows how large marquise diamonds are used without adding to the size of the watch.

The pendant watch is a close second to the bracelet watch in public favor. Its handsome jewelry, which conceals its utility, makes it most acceptable for afternoon and evening wear. The watch shown at the left on page 43 excellently illustrates the exquisite shape possible to this style of watch, and how striking is the new treatment of diamond incrustation to provide a simple but rich background for the lustrous beauty of large marquise and pear-shaped stones.

Next to the watch as an article of beautiful utility is the lorgnon, for the lorgnon, like the watch, acts as a jeweled pendant. These ornaments exemplify as well as the watch, the modern note of paving with small diamonds. The lorgnon at the top of page 43 is very novel in its outline, for the lenses are the shape of the eyes. The vogue for pearls in costly ornaments is evidenced in the chain, by which the brilliance of a solitaire diamond is well set off.

The square lorgnon shown closed and open at the lower right on page 43 is a clever conceit of excellent symmetry wrought in platinum and completely outlined with diamonds. This lorgnon telescopes to a charming ornament, for the portion connecting the lenses is attached at either side by a hinge, and when the lenses are closed this piece fits so snugly between them as to be practically invisible.

Jeweled combs illustrate admirably the beauty of closely set diamonds, and they are ever becoming more beautiful and more adaptable. The comb on page 43 is elaborately jeweled, but, more desirable still, it yields magically to the slightest touch, so that it may conform to any possible curve of the coil or twist of the hair. The exquisite design is wrought in platinum entirely incrustated in diamonds. At the point of contact of the platinum and the comb there is a spring which releases the ornamental portion and allows it to revolve completely so that it will adjust perfectly to the coiffure.

When the comb is securely placed, the top may be turned to gain the right effect. In addition to this, a hinge permits the comb to be bent backward, thus completing the ingenious adjustability of this unique ornament.

Shown with this comb in the oval is a marvelous necklace, in which a pear-shaped black pearl and a round black pearl hang from a chain of great distinction. The chain is composed of "slab" diamonds; that is, they are oblong and flat, instead of being faceted. These diamonds are rare and very expensive.

Heretofore, piercing and engraving have been the chief means of decoration for platinum brooches, pendants, and rings. Lacy open effects have prevailed. But the desire for richness combined with simplicity has led one manufacturer to apply engine-turning in the making of these platinum articles. Vanity cases, cigarette cases, men's dress sets, and all such articles have long been so treated, but only recently has this workmanship been used on the oval brooch, the solitaire diamond ring, and the bar pin. The result is charming. A ring thus ornamented is simple and impressive and admirable for an afternoon occasion, as is shown by the two rings at the top of the group on page 82. When, as in these rings, a few small diamonds are set about the central stone, its brilliance is further enhanced.

Engine-turning gives to pins also that severity and distinction that is in excellent taste for ornaments worn with the afternoon costume. An example of a very severe pin, one suitable for wear with a tailored costume, is shown at the bottom of page 82. This is an open circle brooch with an inner band of engine-turning punctuated at widely spaced intervals with medium-sized diamonds. In the oval brooch at the top of page 82 the engine-turned metal about the single diamond and the open lacework both simplify the brooch, and thereby throw the beauty of the stone into prominence. In the bar pin at the bottom of page 43, above the lorgnon, the strip of paved diamonds seems intensified in brilliance by this border of engine-turned platinum, which, in itself, possesses a marked degree of scintillation.

### THE APPLICATION OF "BANDING"

One is unconsciously drawn to the charming brooches of slender oval outline and medium size, three designs of which are illustrated at the bottom of page 82. There is less demand at present than in the immediate past for the extremely small brooch, nor is there a preference for the large one. It is the "between" size that is smart. When the charm of the pearl and diamond brooch at the lower right on page 82 is studied, one sees that it is the graceful sweep of a narrow band of platinum throughout the design, contributing a certain smart severity and boldness, that constitutes the secret of its beauty. The other "banded" brooch, beside it at the left on the page, is a little more ornate; tiny diamonds stud the design, with a single sapphire for contrast. In both these brooches, only few stones compose an ornament of rare distinction.

Another novel touch in the new jewelry is the vogue for a combination of metals of different colors and finishes. An example of this is the scarf pin in the middle of page 82. The engraved platinum surrounding the stones is highly polished in the upper portion of the pin and is set with a diamond as if to emphasize the highlight, while the lower part, as if in shadow, is of the dull gray of the unpolished metal and is set with an aquamarine.

In the flexible bracelet at the bottom of page 43 red gold is combined with platinum in a continuous design.

In the middle at the bottom of page 82 a green tourmaline is set in engraved green gold studded with pearls and a diamond.

## Vanity Taffeta

**O**URS isn't the only taffeta in the world—but we think it's the BEST taffeta in the world for the price!

For fear this may be prejudice on our part we want you to voice your opinion.

Go to your favorite shop—ask to see *Vanity Taffeta* (any shade)—note its texture, quality, sheen.

Then you'll realize if it's mere prejudice on our part—or good judgment!

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**FAB-RIK-O-NA**  
Interwovens

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**FAB-RIK-O-NA**  
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**THIS** beautiful new creation requires but a glance to establish it as the most beautiful and most artistic wall covering. Has all the qualities of the rest of the Fab-rik-o-na line. Durable, color-fast, sanitary, strong, crack-proof. Stands hard usage. Will not shrink and open at seams. Economical.

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appeal to those who want the daintiest as well as most serviceable wall covering. Every taste can be satisfied in the great variety of tones and patterns. The richness and beauty cannot be imagined or set forth in cold type. They must be seen to be appreciated.

Send for samples. Our service department will help you with your decorating problems and put you in touch with dealers in your own city.

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**FAB-RIK-O-NA**  
Interwovens

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**GANESH EASTERN MUSCLE OIL**, \$5. \$2.50, \$1; for the face which shows lines, wrinkles and hollow formations. It braces and renews the sagging tissues.

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**GANESH PARISIAN BEAUTY NEIGE CREAM**, \$1.50; for use before powdering to make the skin blemishless and satiny. In pink, cream or white.

**GANESH EASTERN BALM CLEANSING CREAM**, \$3. \$1.50, 75c; an excellent cleanser and good for the most sensitive skins.

**GANESH EASTERN BALM SKIN FOOD**, \$3. \$1.50, 75c; fills out hollows; good for a tender, dry skin.

**GANESH BANDETTES**, \$2.50 for box of 12; will do wonders for tired, lined eyes.

**GANESH BEAUTY SACHETS**, \$2.50 for box of 20; for removing blackheads.

**GANESH LILY SULPHUR LOTION**, \$2.50, \$1.50; whitens and improves the skin; prevents sunburn. Three colors: pink, cream or white.

**GANESH CREAM FOR HANDS**, \$1; takes away signs of age; makes the skin soft and white.

**GANESH JUNO**, \$2.25, \$1.25; improves the size and firmness of neck and bust.

**GANESH POUDRE DE PERLE FIN**, \$1.25; a pale pink Parisian powder for evening use.

**GANESH EASTERN FLOWER POWDER**, \$1; very pure; for day use.

**GANESH EYELASH AND EYEBROW TONIC OINTMENT**, \$1; makes scanty eyelashes grow long and glossy.

**GANESH ANTI-PUFF LOTION**, \$1.25; for bad puffs under the eyes.

**GANESH LIP SALVE**, \$1. 50c; makes the lips a healthy pink. Quite harmless.

**GANESH FRECKLE CREAM**, \$1; for immediate and permanent relief from sunburn and freckles.

**GANESH ENAMELINE**, \$1.50; to whiten the neck and arms for evening.

**GANESH BROWN SPOT LOTION**, \$1; quickly removes moth patches.

**GANESH BAROCARPINE HAIR OINTMENT**, \$2; nourishes the roots and prevents greyness.

**GANESH PILOCARPINE HAIR OINTMENT**, \$1.50; good for dry hair; makes the hair bright and glossy.

**GANESH RETARDINE**, \$1.75; will reduce flesh; can be rubbed in at home.

**GANESH EPIDERMIS CREAM**, \$1.50; removes tan, freckles and acidity skin.

**GANESH EAU DENTIFRICE**, \$1.25; an antiseptic for receding gums, keeping them firm and healthy.

**GANESH FINGER CLIPS**, for tapering ends of fingers. One hand (set of five).....\$3.50 Two hands.....5.50

**GANESH RUBBER GLOVES**, \$1.25; for whitening the hands.

**GANESH CHIN STRAP** (illustrated), \$5. \$6.50; effects the reduction of the double chin, and eliminates all flabbiness.

**GANESH FOREHEAD STRAP**, \$4. \$5; banishes frown lines and furrows.

**DARA HOME OUTFIT**, \$4.50; a necessity for the simple and convenient removal of superfluous hair at home.

**GANESH BEAUTY BOXES**, \$35. \$25. \$5; containing every requisite for the toilet table, or for the tourist, in compact and convenient form.

**Mail Orders Will Receive Careful Attention**

Wherever you are spending the summer, you need not miss this opportunity to purchase Ganesh Preparations and Appliances at a reduction. Simply mail your order to Mrs. Adair, and the articles will be promptly sent by mail, securely packed. In making out cheque, deduct 10% from the regular prices which are quoted above if ordering not later than September 15th.

**When in New York, Visit the Salon.**

At Mrs. Adair's cool, inviting Salon, much is done to smooth away deep wrinkles, to re-charge a withered, sallow skin with life and color, to obliterate stubborn skin blemishes, to effect a real reduction of the double chin, etc. A pleasant and convincing test of this is the **GANESH STRAPPING MUSCLE TREATMENT** (\$2.50) for the complexion, or a **GANESH TREATMENT FOR TIRED LINED EYES** (\$3.50).

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**Peggy Hoyt INC**  
**HATS**

516 Fifth Avenue  
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Out there with the blue above and the blue below, wind and sun work havoc with the sensitive skin. Then the cool, velvet touch of this exquisite powder is like the gentle caress of soothing fingers, instantly easing the burning ache and the irritation.

One trial of these Lazell Talcums will please you so perfectly that your choice of a talcum for continued use is certain to be one of these four:

*Massatta*—a rare Japanese conceit of voluptuous sweetness. *Sweet Pea*—a delicate garden odor of the utmost refinement. *Field Violet*—a fresh, dewy fragrance of unfailing charm. *Japanese Honeysuckle*—a true reproduction of the well-loved flower of Japan.

To prevent sunburn and windburn use *Crème de Meridor* in liberal quantities before going on the beach. It wards off the discomforts of an irritated skin and safeguards the complexion.

Generous Packages in this Complete Beauty Box.

Soap, Talcum and Toilet Water in the fascinating *Massatta* odor, miniature jar of *Lazell's Crème de Meridor*—best known and most effective skin cleanser—and box of *Sweet Pea Face Powder*. All packed in gold-colored Beauty Box (illustrated below at the left), convenient for traveling or home use. Sent on receipt of 25 cents and name of your dealer.

**Lazell**  
Perfumer

Newburgh-on-the-Hudson  
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## Summer's Best

### Roses and Berries and Puffed Grains

The three belong together.

The berry dish becomes doubly delicious when these bubbles of grain are included.

And a flower-decked table is twice as attractive when it carries Puffed Wheat or Rice.

### These the Supreme Foods

These bubbles of grain are the daintiest foods that breakfast ever knew.

All users, we think, concede that.

They are whole-grain foods—complete foods—unrobbed of one valuable atom.

They are the only cereals with every food cell exploded. The only foods made by Prof. Anderson's process, so that every granule feeds.

So these stand supreme among ready-cooked cereals, as scientific foods and as dainties. Folks who like good foods, and folks who want right foods, find their ideals in these puffed grains.

**Puffed Wheat** Except in Far West **12c**  
**Puffed Rice** **15c**

Corn Puffs—Bubbles of Corn Hearts—15c

## A Sunset Dish



These are all-day foods—these Puffed Grains—not mere breakfast greetings.

Thousands of business men eat them for luncheon—for their whole-grain nutrition without tax to the stomach. And millions of

dishes—in bowls of milk—are served for the same reasons at bedtime.

The grains are crisp, airy bubbles, four times as porous as bread. The flavor is fascinating. The substance is clear nutrition. Do you know anything else so suitable for use in a dairy dish?

**The Quaker Oats Company**  
Sole Makers

(1343)

## FROM LIMELIGHT TO SUNLIGHT

(Continued from page 42)

by Septimius Severus and covered for the occasion with boughs of clipped cypress and garlands of flowers until the moss-covered stones looked as they must have done for the returned heroes of Actium, or on a first-night performance by the actor Roscius, born at Fréjus.

### IN THE LACRIMOSE BRITISH ISLES

If England has seemed less eager than other countries to welcome the open-air drama, it is only because her climate is persistently unsympathetic. She has shown every proof of being with the open-air theatre in spirit. It was under the patronage of a most public-spirited Englishman, Lord Howard de Walden, that Craig's "Arena Goldoni" was launched; most of the great old houses have some provision for open-air fêtes included in the plan of their grounds; such representative actors as Sir Frank Benson and Ben Greet have braved the volatile English weather time and again to give plays under the open sky; and nowhere has the out-door pageant been produced with more success and enthusiasm than in the lacrimose British Isles. Of pertinent interest is Sir Frank Benson's memorable performance of the surrender scene from "Richard II." The play was given in the ruins of that very Flint Castle where, five hundred years ago to a day, Richard had fallen into Bolingbroke's hands.

To Ben Greet belongs also the credit for the only really official open-air theatre in the heart of London. This is the picturesque greenery in the Royal Botanical Gardens.

The Countess of Warwick has often extended the fragrant hospitality of the cedar grove at Warwick for outdoor theatricals, and there is another charming Cedar Theatre at Nuneham. One of the most effective settings for Shakespeare out-of-doors is the Mont at Downton, where the Heptarchy sat. The Greet Company has played here, also, as well as in Mr. John Morant's quaint yew-and-box theatre at "Brockenhurst Park," on the old Bowling Green at Ashridge, where Queen Elizabeth lived; and in the magnificent grove at "Wilton House," where "As You Like It" was acted by Shakespeare's company. "Wilton House" is the country seat of the Earl of Pembroke, and the grounds and house fire the imagination by their beauty and historical significance. Oxford and Cambridge have, of course, followed the call of the sunlight-stage with classic enthusiasm, and the beautiful Greek Theatre at Bradfield College, Berkshire, shares with Berkeley, California, the honor of upholding the dramatic ideals of the Golden Age.

The present London season, uneventful socially, has had an unusual number of outdoor theatricals. The drama as it is given in India, always under the open sky, was witnessed in two Hindu plays by Sir Rabindranath Tagore in Sir William Lever's pergola garden at Hampstead. William Butler Yeats's season of Nô dramas, the plays written for the garden theatres of aristocratic Japan, was in process of production in the proper leafy setting when the Irish upheaval called the poet home. Lillah McCarthy's Shakespearean performances in the Temple Gardens were sunny successes.

More modest than the open-air theatres but as irresistible are the "garden theatres," of which much is now beginning to be heard. The latest and probably the most perfect of these small private open-air theatres is the one designed for the Duchess of Marlborough for the gardens of "Crowhurst," in Surrey. Delightful use was made in its setting of green things, flowers, bubbling water, and old stone. The stage and the amphitheatre are of turf, and the "wings" are of clipped yew. Old marble garden-seats,

set on either side of the stage, form a sort of royal box. The proscenium line of the stage is shaped to the outline of a cupid's bow and gives the form to a lily pool which occupies the space which in an ordinary theatre is given to the orchestra. The designer of the theatre is Mr. George Crawley, the well-known English architect. In America, Mr. Crawley has designed Mr. Jay Gould's town house on Fifth Avenue and the Long Island country place for Mr. Jay Gould, Jr. Through the courtesy of the Duchess of Marlborough, Vogue is able to present the first illustration of her gem of garden theatres.

The effectiveness of yew hedges in the "Crowhurst" design shows how much can be done with clipped greenery in this gracious form of architecture. The beauty of greenery is perhaps shown nowhere better than in Goethe's Theatre in the gardens of the Belvidere Palace, near Weimar, possibly the most celebrated small theatre in the world. This theatre is entirely enclosed by greenery. Its stage is perhaps fifteen feet wide by twenty-five deep; its "wings" are but hedges trained to a height of some six feet and broken by "exits." In front of the stage a sunken pit for a small orchestra is entirely screened from the audience by shrubbery. The "auditorium" is a semicircle some twenty feet in diameter, terraced into three rows.

### WHY NOT IN AMERICA?

The charm of the grass theatre lies in the very simplicity which brings it within the scope of any garden scheme where a certain amount of space, good turf, and intelligent interest come together. Mr. Reginald Blomfield, an authority on garden architecture, cites the popularity of grass theatres on the Continent in the eighteenth century and particularly the cleverness of the French in grass work as evidence that a successful grass theatre is as entirely practicable a thing as a garden. In the gardens of the bishops of Wurzburg there was a famous amphitheatre formed of banks of turf with clipped hedges for scenery. This practise, says Mr. Blomfield, might well be revived on simpler lines, provided always that geometrical forms are observed—such as plain curves or rectangular shapes—and that there is none of the vague sloping in which landscape gardeners delight.

In England the open-air theatre wave may be said to have only just started, but when the war is over one may look for the sweeping vogue of the sunlight—and starlight—stage. Actors and managers are, perhaps, the only dampening spirits on the movement to take summer theatricals as one takes tea, out under the blue sky. Managers look fearfully from the heavens to the box office and back to the heavens again, and a cloud the size of a child's hand is enough to turn them against open-air drama. Actors get together in little groups and wail about the open airs spoiling the voice, about the rudeness of sunlight to rouge and tinsel, and about the injustice of asking an actor to play out of doors on his own unaided personality when the Greeks provided their performers with megaphones, masks, and other ingenious accessories for making them appear larger, more heroic, more in the scale of trees and the overhanging sky. These actors plead the inestimable allure of frankly "theatrical" effects. Didn't that old traveler in Something B. C. who wrote home about his visits to the temple-theatres in Thebes expressly state that the thing that won him was their "noble artificiality." In a word, the limelight stage frowns on the sunlight stage and all its works. But the sunlight stage only smiles its chequered-sunlight smile. The public is welcoming, like a delighted child, the blue sky outlook ahead for summer theatricals. It's the Spirit of Nature in possession.



# Going Up!

*In which one silver shaft cuts the gloom*



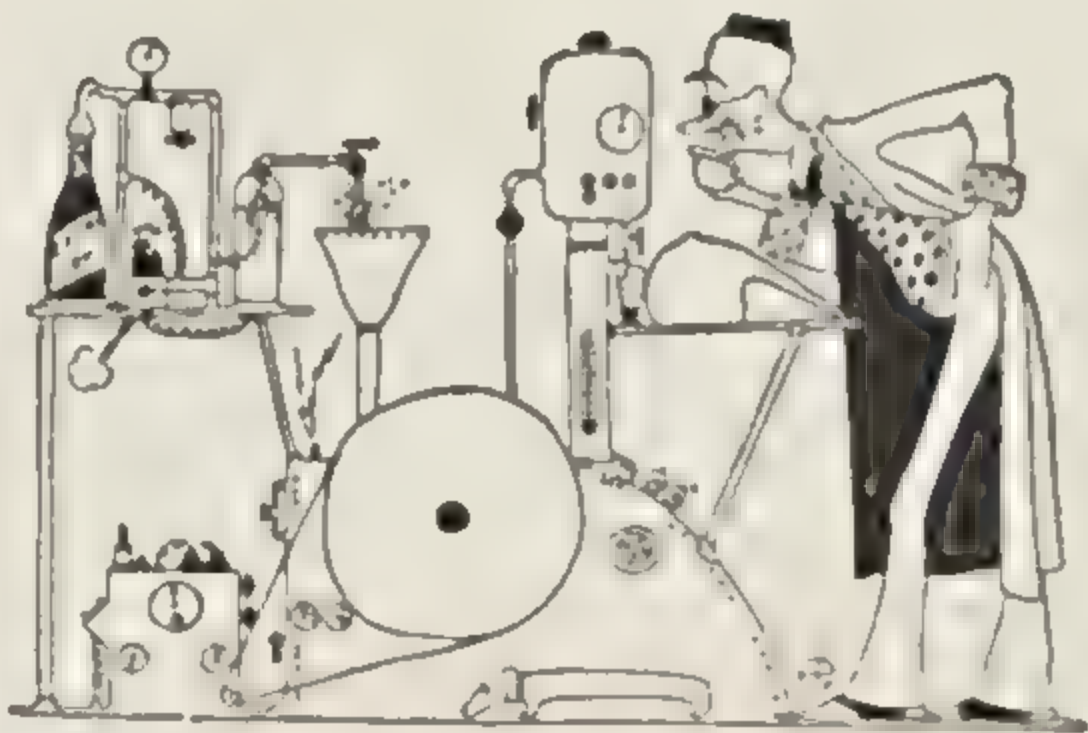
*by Garnet Warren*

**S**HE: "So many things are higher. Isn't it dreadful?"

HE: "It all depends. Do you mean prices or skirts?"



**E**VERYTHING is rising, my dear! Why, camphor balls are up so high that in the fall it is even proposed to exploit a camphor ball necklace! Think of that!



**E**NGINEER POPPET promises a motor which will run on champagne as a cheap substitute for gasoline. Fancy!

**G**OING UP? Why everything seems to be going up in price but Djer-Kiss Powder, that quite distinguishingly French toilet creation of that great French modernist, Monsieur Kerkoff.

So, dear ladies, smile at this entertaining advertisement if you will, but powder your pretty noses with Djer-Kiss Face Powder to your hearts' content. It is concededly "smart" and really a revelation of what exquisite French powder may be, created as it is by the modern master of the art. By the way, why not consent to receive a sample? Messrs. Alfred H. Smith Company, 37 West 33rd Street, New York, will be charmed to send you samples both of Djer-Kiss Face Powder and Djer-Kiss Extract. Just enclose ten cents—and yes—NOW by all means!



## If You Lived As The Cave Man Lived

—or the cave woman, your health would largely take care of itself.

For women even more than men, our artificial modern life makes trouble. Civilization means indoor living, too much rich, concentrated food, too little exercise. The inevitable result is that derangement of natural functions known as constipation.

Pills don't cure. Laxatives and cathartics usually do more harm than good and tend to form a dangerous habit.

NUJOL relieves constipation effectively but doesn't form a habit. It is not digested or absorbed by the system, and doesn't overstimulate the intestinal nerve centers. It acts as a mechanical lubricant, and by softening the intestinal contents makes natural bowel movements easy.

NUJOL is sold in pint bottles only, at all drug stores. Refuse substitutes. Look for the name Nujol on bottle and package.

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# Nujol

FOR CONSTIPATION

Send for booklet, "THE RATIONAL TREATMENT OF CONSTIPATION". Write your name and address plainly on the margin below.



(Continued from page 41)

the cream is real cream, the lemon cut thin, and the sugar bowl freshly filled. The important thing is that the hot things shall be piping hot.

Among the countless inns and tea-houses which are within easy motoring distance of New York, is the Shore Acres Club in Westchester County, not far from Mamaroneck, which affords the refreshment of sea breezes on its wide verandas, as well as that of tea and more substantial fare. At Harmon on the Croton River, is the Nikko Inn built after the fashion of a Japanese tea-house. At Danbury in Connecticut is the White Turkey Inn, a remodeled colonial farmhouse, which provides most delectable food, either within doors or without.

In Williamstown, Massachusetts, a delightful old college town, there is a charming tea-room called the Forget-me-not where the equipment includes many electric toasters. When hungry motorists arrive, each party is furnished with a toaster and each may make its own toast to suit every individual taste. The coffee is made at table in percolators and everything else is in keeping with the modern idea of individual service. As this tea-house is on one of the popular motor tours, it is naturally well known, and is almost as famous as the Port of Missing Men on a hilltop in a Connecticut town. At Pittsfield, one may drink the cheering cup at the Bart Blommers' quaint Dutch cottage, filled with all sorts of wonderful things brought by Mr. and Mrs. Blommers from Holland, where they lived with Blommers, the famous Dutch artist, before his death and the war drove them back to America. Another Massachusetts tea-house which has won the praise of motorists is the Rose Arbor Tea-room at Chatham, Massachusetts, on the ocean side of Cape Cod. Here a fisherman's cottage has been transformed into a gay little cottage of gay shingles and orange shutters, and tea is served on a brick terrace by the side of a refreshing fountain.

The White Mountains in New Hampshire boast some of the earliest tea-rooms in the country, each famed for some particular specialty and all easily accessible from the network of motor roads that thread the Switzerland of America. One of the pioneers, Mrs. Masson's Log Cabin, is at North Conway and has a winter branch at Daytona, Florida. Here, in a quaint log cabin with colonial furnishings, one may obtain fragrant tea and delicious home-made preserves, pickles, candies, cakes, and

jellies, and people motor here from all over the White Hills.

Another quaint little tea-house, celebrated for its wonderful mayonnaise and sandwiches, is aptly named the Wanderer In Tea-House; it overlooks Mirror Lake in Whitefield, with the Mountain View colony of cottages and hotels hard by, and tables set on a broad porch command a view of the Presidential Range. Across at Jefferson is the Red Squirrel Inn, one of the delights of which is the magnificent view of these great peaks, Washington, Adams, Madison, and Jefferson, over which the lights and shadows play.

Farthest north, at Colebrook, midway between Bretton Woods and the Rangeley Lakes, is Polly's Place, perhaps the most celebrated of the White Mountain tea-houses. A whole cottage, over a hundred years old, is given over to visitors, who may take a nap in one of the chintz-hung chambers, with linen refreshingly scented with lavender, drink tea under gnarled apple trees in the orchard, from whence the hills of Canada and Vermont outline the horizon, play bridge in the tiny parlor, drink tea in the cosy tea-room, or partake of an Italian or French dinner in the dining-room, which is filled with quaint pottery from the Latin countries. In the tea-room, gay with peasant pottery and French posters by Steinlen and Cheret and Berthon, are Chinese tables with Hongkong chairs and tabourets. Boiling water in a Sheffield kettle, cinnamon toast hot off the toaster and redolent of cinnamon and strained honey, have made this place famous for tea and toast that are perfection of their kind. Damson jam made from Damson plums brought all the way from the Ile d'Orleans at Quebec, cottage cheese served on green vine leaves as in France, crumpets, and delectable cakes freshly made, and queer jars of cookies for children, with quaint mugs of Jersey milk are other specialties of the place where Polly puts the kettle on that every motorist may have tea. For luncheons, there are delectable country sausage cakes, especially made, and scrambled eggs done on the table in a chafing-dish with cream and cheese.

English tea-houses, along Devonshire lanes, famed for their strawberries and cream, their quaint service and old china, their warm welcomes and warmer tea, are not less attractive than some of the tea-houses springing up here in America. Each one has its own specialty and wins fame and gives pleasure in no time at all.

## A MASCULINE PREROGATIVE

(Continued from page 42)

English and Canadian girls carrying these smart little sticks bearing the insignia of some regiment in which "someone" is fighting bravely at the front. Then there are the English umbrellas, with stout sticks and silken covers, designed for the double use of umbrella and stick, and sometimes a strap by which they can be swung over the arm. In some new ones just over from London, the silk is in deep bright shades of green and blue. Black is also used and the color of the jersey, sweater, or sports suit may be followed in selecting the umbrella to accompany it. Heads of animals and birds in gay colors are smart for the more elaborate sticks, such as may accompany the garden costume. A green stick is topped with a brightly colored parrot or some other bird; a duck's head done in onyx with jet eyes tops a straight polished ebony stick;

and another stick has for a handle a beligerent bulldog with jeweled eyes. Malachite and agate are frequently used, as well as jade and lapis lazuli; these, with other semi-precious stones, were quite the fad a year or two ago, and they always retain some devotees. For very young girls who wear fluffy summer gowns, there are dainty enameled sticks—parasol sticks to be sure, but very useful as an adjunct to a frilly gown in summer. Then, too, there are shepherdess crooks that come in white, pink, lavender, or blue.

Sticks of every sort there are, to suit all purses and all tastes, all seasons and all ages. But sure it is that the stick has come to stay, just as surely as has the jeweled cigarette case, and instead of being looked upon as a mere fad, the time has come at last when walking sticks are regarded as a necessity.

**Uneeda Biscuit**—The all-year food with all-round nourishment. A most nutritious food made from flour. Always uniformly fresh, crisp and wholesome. Sold only in the well-known package bearing the In-er-seal Trade Mark. Five cents.

**Social Tea Biscuit**—These slightly sweetened biscuits are quite generally served with ices and beverages. The package keeps them crisp and fresh until the moment of serving. Ten cents.

**Zu Zu**—The best-known, largest-selling ginger snap. Yours for a nickel. Say Zu Zu to your grocer man.

**NATIONAL BISCUIT COMPANY**





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## Two Cars in One

In one minute this new Cole-Springfield Eight Toursedan can be changed from a limousine to a touring car or vice-versa.

When touring, or in town, if a sudden shower comes up just slip the windows into place and spin along as in a limousine.

And when the sun peeps out again—remove your windows and be on your way in an open touring car.

The new Cole-Springfield bodies embody the finest coach work, the most costly materials, the most graceful design and best construction.

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See the nearest Cole dealer for a demonstration.

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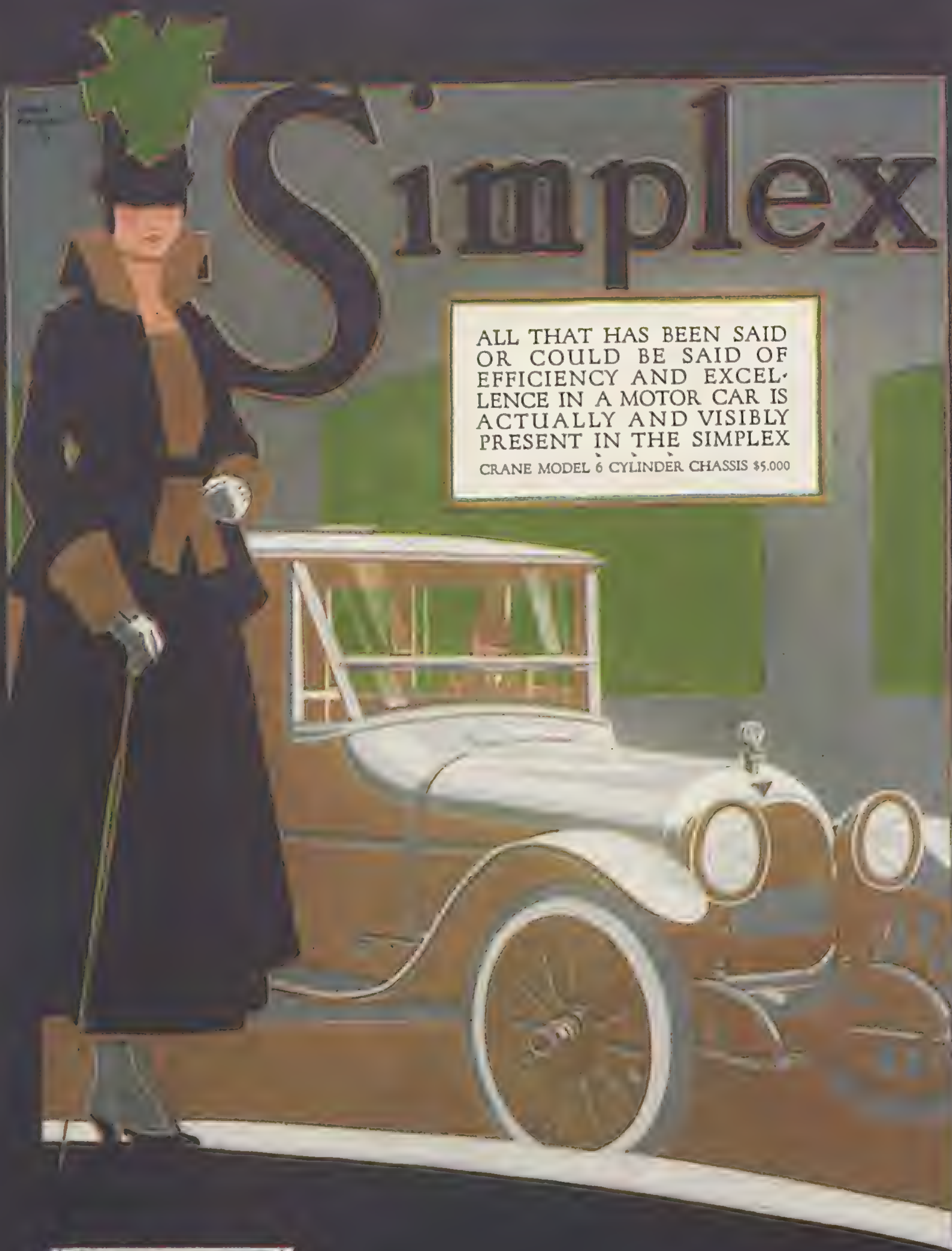
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SIMPLEX AUTOMOBILE COMPANY, 100 BROADWAY, NEW YORK, N.Y.



## THE HOUSE OF SFORZA

(Continued from page 40)

At Milan, still stands the great Castello Sforzesco, which was built in 1450 by Francesco Sforza and which his successors, among them Lodovico il Moro, had magnificently adorned by such masters as Bramante and Leonardo da Vinci. This princely castle of the former sovereigns of Milan was the center of attraction for artists and scholars, and for centuries also the center about which raged the battles for the possession of Lombardy. It is now, fittingly, the city museum.

### THE DAUGHTER OF "OUR ANTOKOLSKY"

The present Duchess Sforza adds a new glory to the illustrious name of her husband. She is Russian by birth and is the daughter of the famous sculptor, Marc Antokolsky,—"our Antokolsky," as his fellow countrymen proudly call him; for over there in Russia, there is no one, from the greatest to the humblest, who does not know his name and his likenesses of the heroes of his country. Question the soldiers who mount guard before the Kremlin, and they will reply that it is there that Ivan the Terrible is buried, and that there is a statue of him by Antokolsky. They will also tell you that this great artist has eternalized the memory of Ermak, the first conqueror of Russia, of Saraslam the Wise, of Peter the Great, and of the Empress Catherine. Others will add that he has sculptured admirable figures of Christ, of Christ before the people, of Christ with arms outstretched to receive those who suffer. And they may add that if he had not died before his time, he would have crowned his career by a superb monument, of which we have, unfortunately, only the sketch. This great work was to be a lighthouse, destined for one of the ports on the Baltic, and it was to represent Christ, the Saviour, upholding the cross in his arms. The light was to come from the cross, and the whole monument was to be as large as the Statue of Liberty.

Antokolsky held a life appointment at the court of Russia, from the days of Alexander II to those of Nicolas II. All of his works were the property of the imperial family and it was only by special permission that he was permitted to work for private individuals. He became counselor of state, with the title of excellency and letters of nobility. Their Majesties, the Czar and Czarina, had great affection for him, and when he died at Hamburg, Nicholas II commanded that his body should be brought by special train to Russia, where the nation held for him a magnificent funeral service.

Antokolsky often went to Paris, and the exhibition of his work which was held there is still remembered. It is, perhaps, to him, to his visits to the French capital, that his daughter owes

her predilection for Paris. Her great house at Passy is in Louis XVI. style, built in accordance with her preferences and plans. One enters an iron gate, crosses a quiet garden, and arrives at the house. There is little furniture in the vestibule, and the general tone is subdued, but immediately and on all sides is felt an unerring and finely trained taste. At the right is the dining-room, at the left a music room. Here furniture, mirrors, and paintings harmonize with each other and complete an exquisite room in Empire style. It is like being transported a hundred years into the past, to the home of Queen Hortense or of the beautiful Mme. Hamelin. At the back, there is a raised platform, on which are old-time musical instruments,—harps, guitars, and viols d'amore. It needs only the musicians to make the enchanting scene complete.

But the most essential things to see are the rare and delightful collections which the Duchess Sforza has made. There is, first of all, her collection of mirrors,—mirrors of the queens of Egypt, mirrors of Chinese empresses, rescued from the looting of the palace at Peking, Indian and Persian mirrors, which once reflected sultanas. Nothing is more stirring to the imagination than is this incomparable series. The duchess never tires of studying them and as she looks at them one thinks of Swinburne's:

*"Deep in the gleaming glass  
She sees all past things pass."*

### A MODERN TREASURE-HOUSE

Near at hand is a collection of precious stones, blocks of turquoise, masses of star sapphires, bringing memories of nights on the Indian Ocean, and pearls. By a window are magnificent emeralds, through which the sunlight plays; there are miniature conservatories in which are ranged marvelous jewels from Cartier, dreamlike little trees with trunks of gold and silver and leaves of jade. A bird begins to sing, as in "Schéhérazade," and it is a sapphire bird upon a coral branch. Another room might be the cave of Cagliostro; for here are models of boats of every shape, maps, atlases, dusty old treatises, globes of Coronelli, and every possible instrument of navigation. Finally, there is a charming shop with jars with every sort of perfume. There are the long counters, the ancient scales, and every sort of unguent brought back from China or the Indies. It is, indeed, curious to think that while, in former days, the great Caterina Sforza occupied the intervals between battles in drawing up prescriptions for hygiene, medicine, or magic, the present Duchess in her moments of leisure amuses herself in making perfumes and dreaming of future journeyings.

## FORTUNE-TELLERS OF WAR

(Continued from page 31)

These stairs are winding, dark, and no two steps of the same height. Mme. Marie reads fortunes in teacups, and I asked her to read mine, but what she saw in my teacup was too awful to be repeated; so although I assured her that I really enjoyed a bad fortune quite as much as a good one, I was obliged to make my way down the dark and moldering stairway in ignorance of my awful fate. On the landing at the top of the staircase near the entrance was a black door bearing a white card—or at least it might once have been white—"Madame Isoult, palmist." The name pleased me—she must have a nice imagination. Besides, I was curious to know what awful thing had been hidden from me by the centenarian on the top floor; so I pulled the bell-rope boldly and went in. Mme. Isoult proved to be a rather faded woman with frowning black eyebrows and two

long braids of colorless hair that hung down one on each side of her face to her knees. It was her own hair, too—not a wig this time. And when I saw the pale hair and the somber gray eyes beneath the straight black eyebrows, I understood the name. She might have been a viking's daughter—and she was here in a dingy, obscure corner of Paris, telling fortunes for a franc apiece.

I held out my palm. She looked at it a moment and then in a rather dull voice began to tell me all the things that ever I did! Things that happened when I was a child, trivial things, and all the events of later years, one after the other flowed out on her even voice. She told me why I had come to have my fortune told, and then she told me the future—of voyages, disappointments, successes—up to the last day of my life. She was wonderful. At last I believe in fortune-tellers. A. S.

## Karpen Furniture

presents the perfect combination of beauty and comfort. Your visitors are certain to appreciate the artistry of its lines and the luxuriousness of its upholstery. You will find no more satisfying lifelong companions than KARPEN furniture.

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If the KARPEN trademark is not on the furniture shown you by your dealer, write us for our new book of designs C-8. We will be glad to send you this interesting and instructive book on receipt of fourteen cents in stamps.

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Karpenesque upholstery in velours and tapestries

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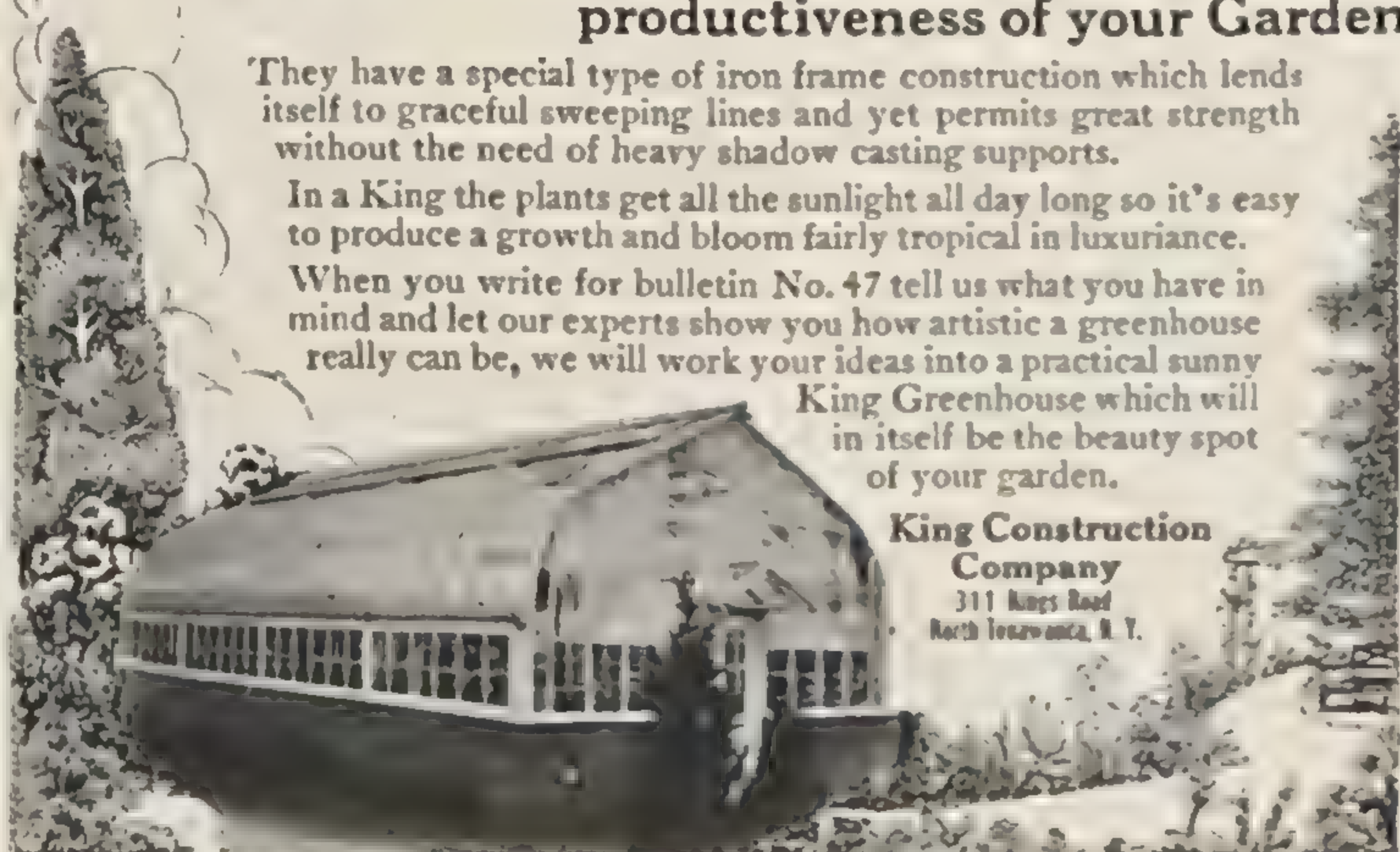
They have a special type of iron frame construction which lends itself to graceful sweeping lines and yet permits great strength without the need of heavy shadow supporting.

In a King the plants get all the sunlight all day long so it's easy to produce a growth and bloom fairly tropical in luxuriance.

When you write for bulletin No. 47 tell us what you have in mind and let our experts show you how artistic a greenhouse really can be, we will work your ideas into a practical sunny

King Greenhouse which will in itself be the beauty spot of your garden.

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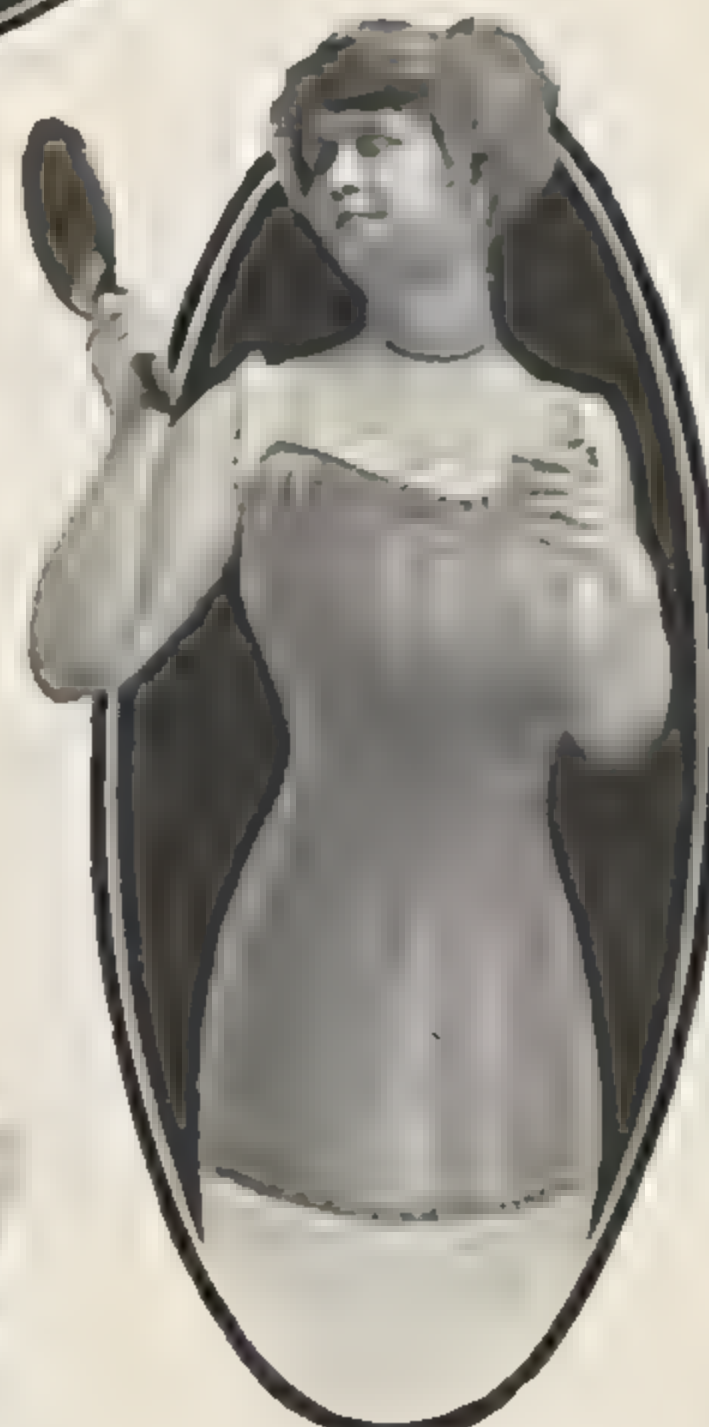
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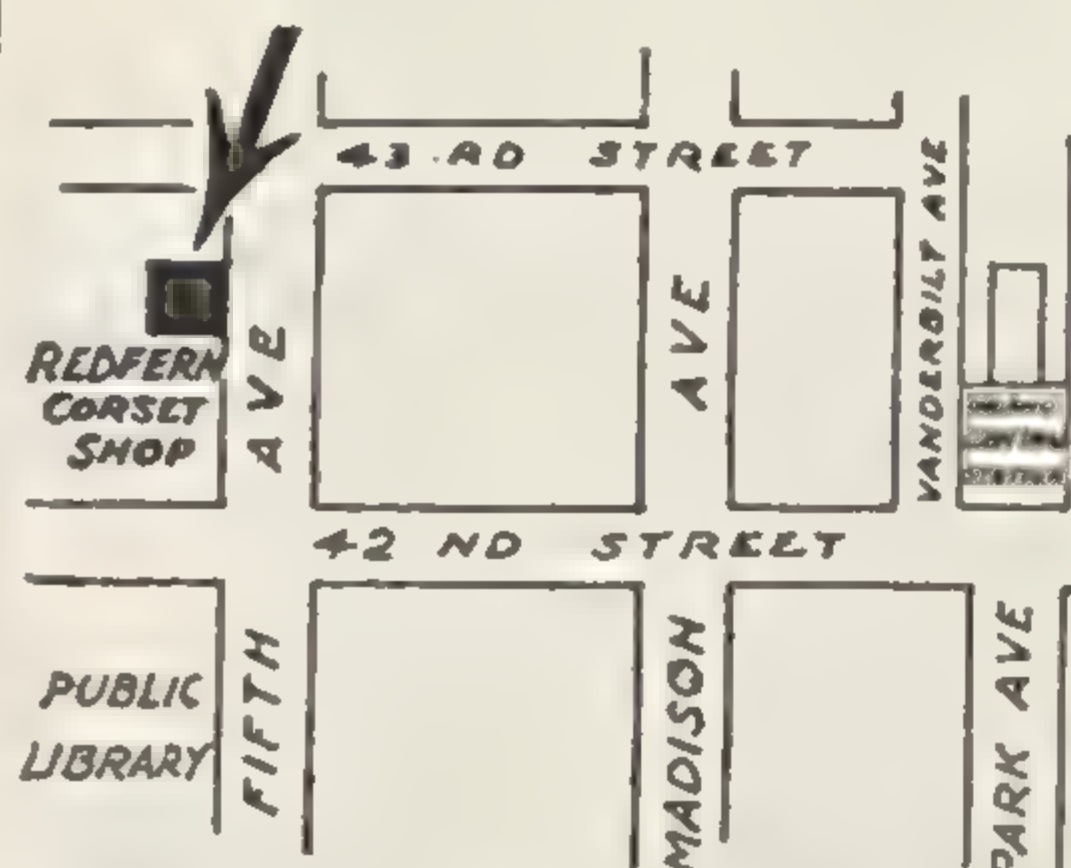
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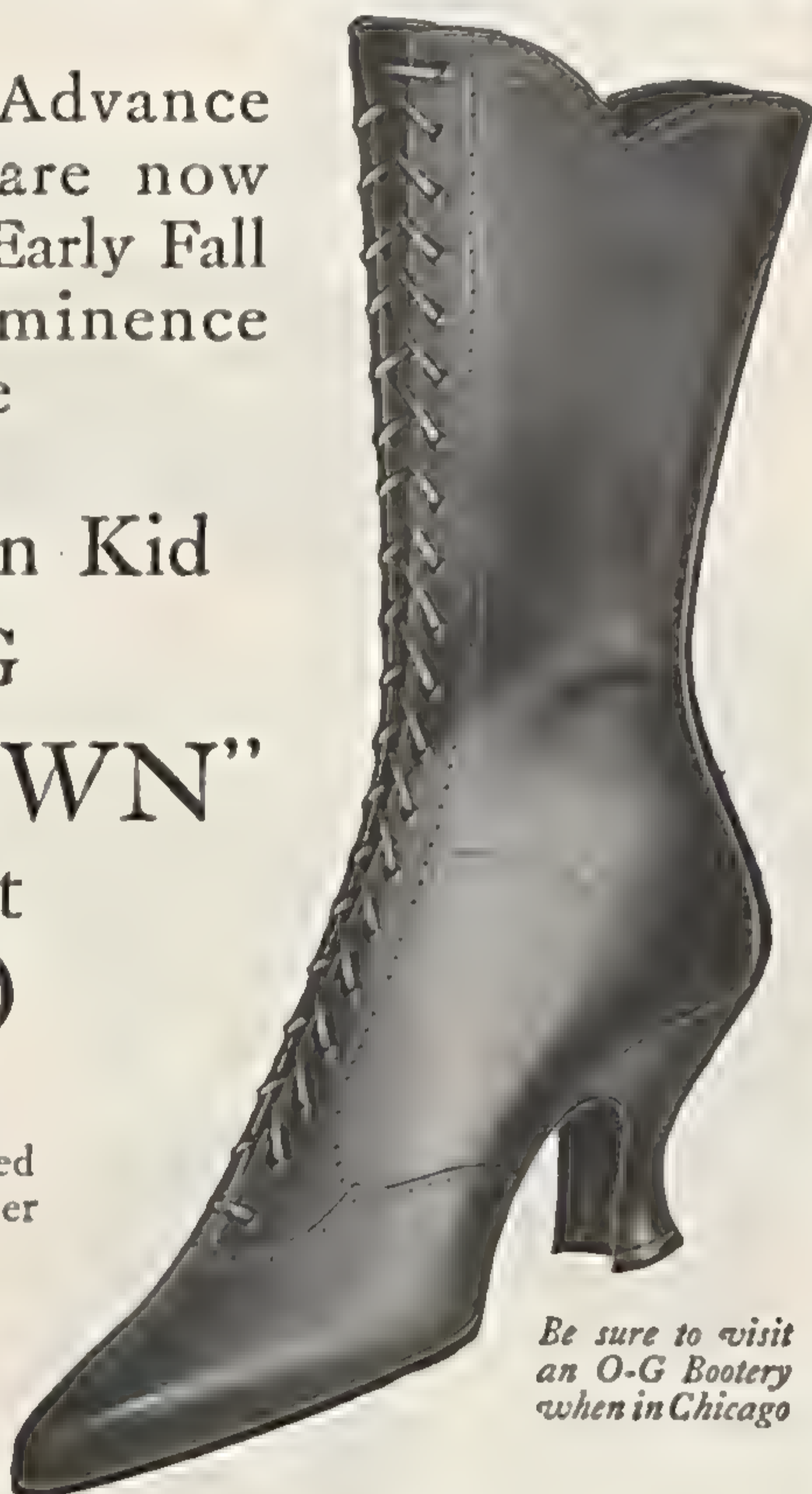


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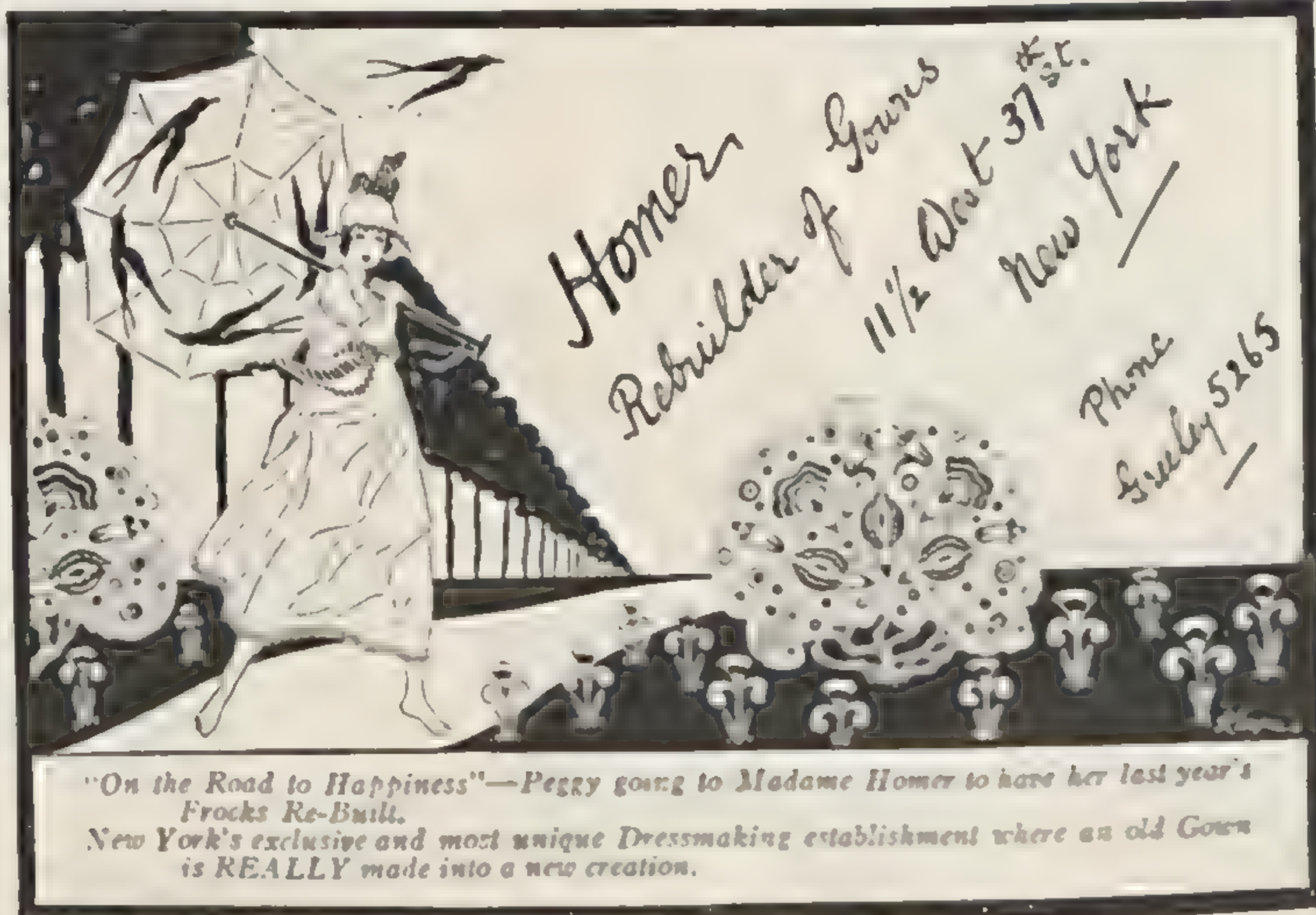


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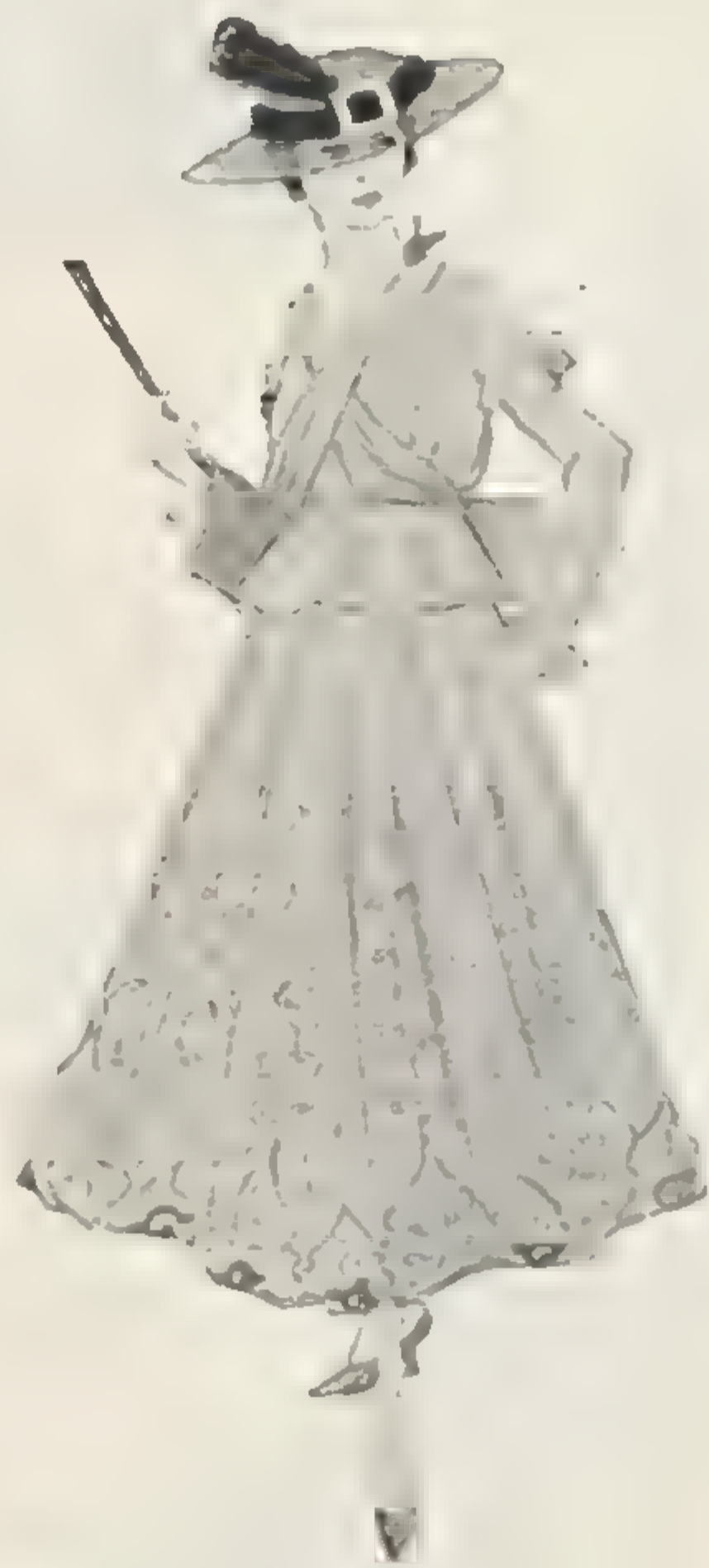
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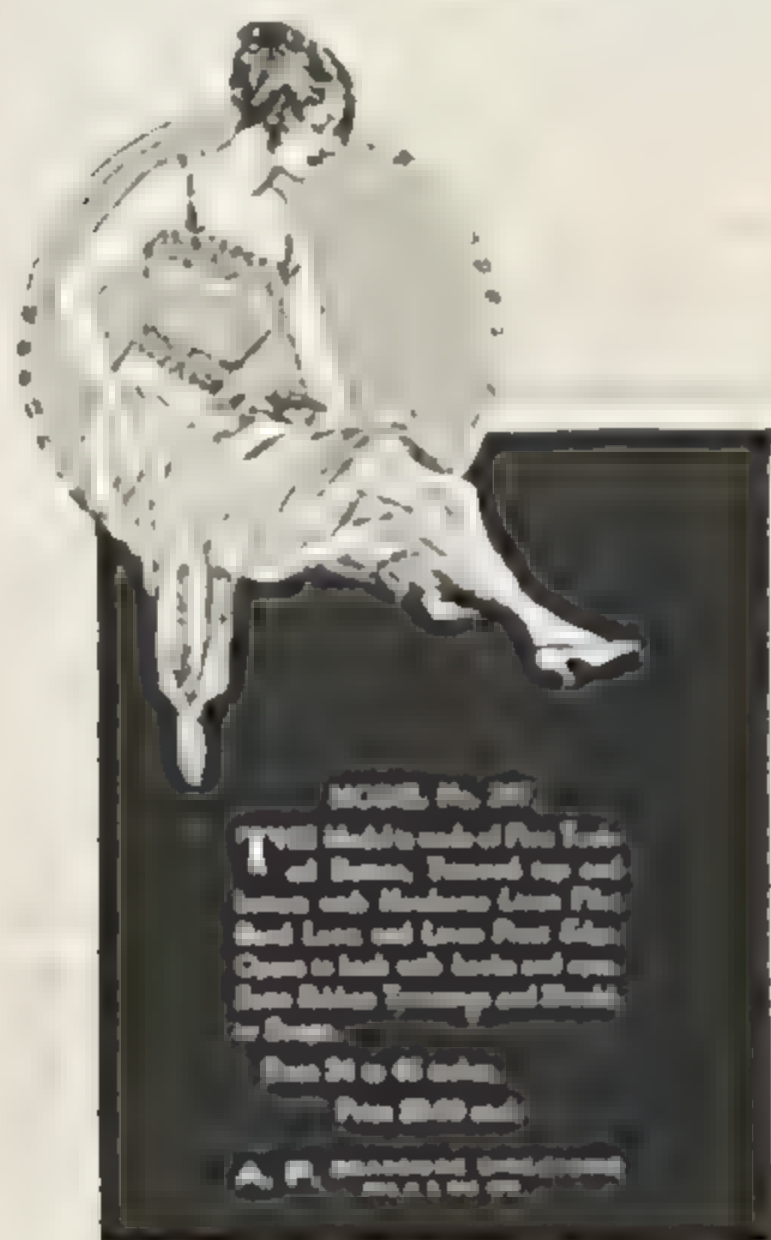
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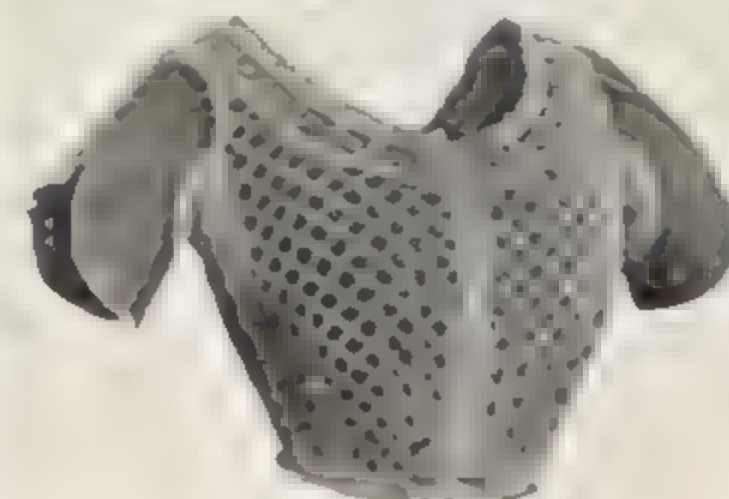
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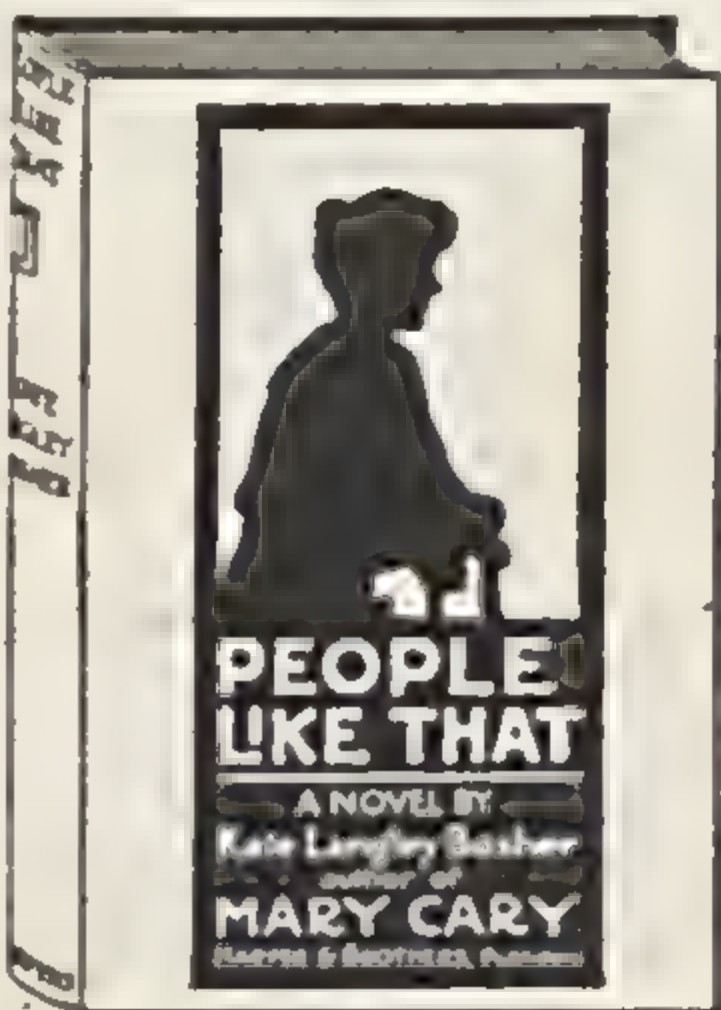
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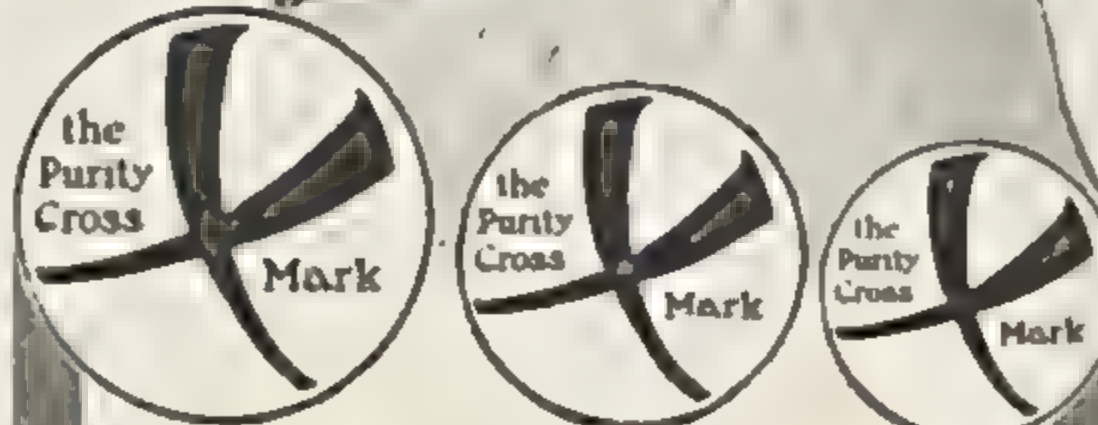
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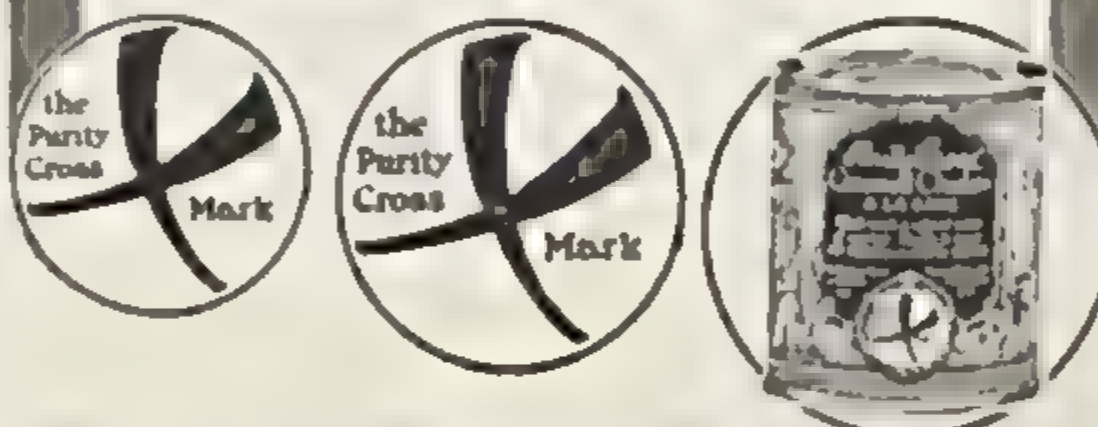


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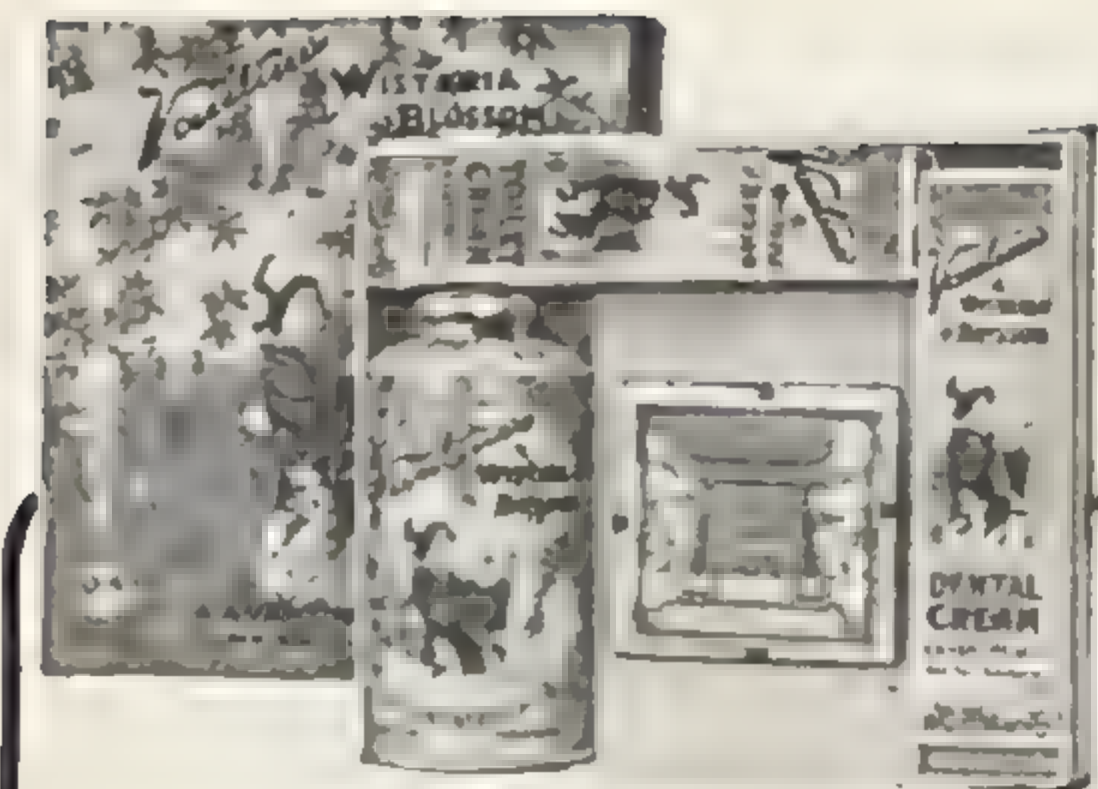
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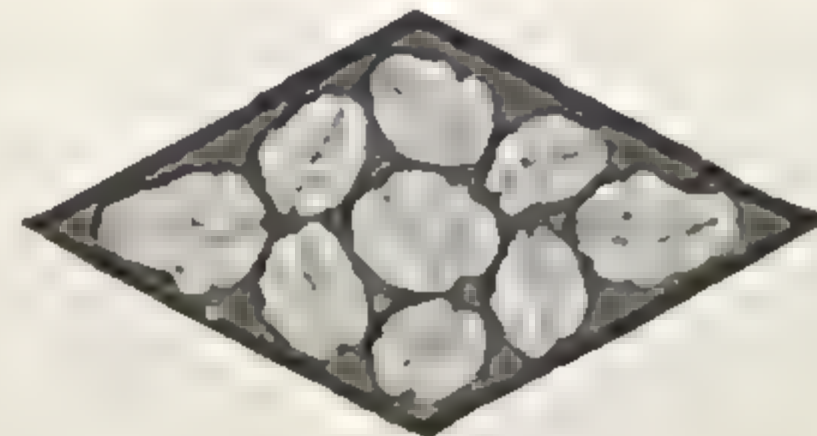
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If you are troubled in any unusual or puzzling way by perspiration, or have experienced any difficulty in finding relief, won't you write us now? Your queries will be gladly answered. We know we can help you find the relief you've wanted. Address the Odo-ro-no Company, 452 Blair Ave., Cincinnati, Ohio.

## When seven ribbons were tied to seven bottles

It happened one morning in the room marked "private" at the Odo-ro-no laboratories.

The man at the desk said to the woman at hers: "Wish we could tie strings to some of these bottles before we send them out. I'd like to have an actual picture of what happens to some of them."

Said the woman: "Let's do it!"—then, woman-like, and with a bit of scorn for inferior man, "—only we'll use ribbons instead of strings, and because this is the seventh month and the month is seven days old, we'll tie seven ribbons to seven bottles."

With much of excitement and scurrying about, the seven chosen bottles of Odo-ro-no, the mailing boxes, and the ribbons were brought, and the tying on of ribbons accomplished.

"Now for the letter"—and the woman's deft, slim fingers finished a frivolous bow on the neck of the seventh bottle as she said it.

Soon seven little notes were ready and they read like this:

"We want to really know the person who buys this bottle of Odo-ro-no. Won't you please write and tell us what relief it has brought you?"

The first reply came inside a month, and the rest soon followed as we give them here.

**First—from a college girl:**

"Imagine five sorority sisters together after 'lights out'—two of us Odo-ro-no users. We two had set out to convert the other three because we were ashamed to have our dearest friends so 'old-fashioned.' We did it! And I wish you could have heard the sermon on daintiness it took to do the converting."

**Second—from a young society matron:**

"I'd be a very ungrateful woman if I didn't answer the little note I found on my last bottle of Odo-ro-no—why, I used to ruin gowns, waists, even suits, the first time I put them on! If anyone ever wanted to be dainty—it was I. And now I am! I never have any trouble with perspiration now."

**Third—from a private secretary:**

"We're two business girls together. I've used Odo-ro-no for ages. Ruth never would 'till last week. I had to lend her three fresh waists in two days—and then refused her more unless she promised to give Odo-ro-no a trial. She had to give in then—so I presented her with the ribbon bottle!"

**Fourth—from a debutante:**

"I was at Corona Beach when I got your little note on a bottle of Odo-ro-no. This is where I learned to use it on my forehead to keep my hair from going perfectly straight and stringy. I use it under the arms, too. It's wonderful!"

**Fifth—from the attendant in a chiropractor's shop:**

"In the supply of Odo-ro-no we got today, I found the bottle with your little note attached. I sent that bottle to a man who called up to know the name of that perspiration toilet water we used the last time he was in the shop. I am very glad to tell you this."

**Sixth—from a business man:**

"A colleague and I were on our way to a directors' meeting in another city. It was one of those phenomenally hot days that early Spring brings to the middle west. Mr. — was in agony from heat and perspiration—his forehead was dripping and his collar wilted. I took my bottle of Odo-ro-no out of my bag and told him he was a bigger fool than I thought he was if he didn't get some and use it. I wasn't surprised that night when he 'phoned the nearest druggist and had a bottle sent to the hotel."

**Seventh—from one of society's elegibles:**

"That bottle of Odo-ro-no was my first offense. Bought it on a dare. You see, perspiring hands have been a social misery to me. Many is the dance partner that's made up her mind 'never to dance with me again'—and hasn't! The curtain's down on all that—and my hat's off to Odo-ro-no."

The day the seventh letter came, the woman walked over to the man's desk and held out the seven ribbon messages.

"It's my turn to wish. I wish every reader of Vogue could read these letters from these people who have really used Odo-ro-no—and have used it in so many ways. How can we do it?"

"I'll show you!"—and that is how this page with its messages and their corresponding pictures came to be.

THE ODO-RONO COMPANY, 452 BLAIR AVENUE, CINCINNATI, OHIO



Ask for it where you buy your toilet things.  
50c and \$1, trial size 25c at all toilet counters, or by mail postpaid. In Canada, 70c and \$1.40, trial size, 35c.

**Fourth—**  
"—a little Odo-ro-no on your forehead, under your arms, and on your hands—then, my dear, you'll stay as dainty and sweet-looking as you are now. You can't do it without Odo-ro-no now-a-days!"

**Seventh—**  
"How about it, Jamie? Even those young 'fricols' won't mind shaking hands with me now, eh? I'll dance my heart away to-night. Think of it—no more damp, clammy hands!"

**Sixth—**  
"For Heaven's sake, man, the next time you start on a trip with me, either take along a hat-trunk of collars or use Odo-ro-no before you start!"

**First:**  
"Do you hereby renounce your 'old-fashioned' ideas and promise evermore to use this toilet water for perspiration?"  
"We do solemnly promise that thing to do,"—so three more of the college clan ended their quest for daintiness.

**Second—** "The very sweetest gown you've ever had, madame!"  
"Yes, I believe it is, Marie. But don't let me forget to use Odo-ro-no tonight or I'll be a fright before I've even made my appearance on the floor."

**Third—**  
"Not a fresh waist to my name again!"  
"Many thanks to Odo-ro-no, I've three to spare. Lend you one? Yes, on a promise that you'll use the rosy-hued toilet water to-night."



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